WA/HMM/cm Cat/22/54

[Late October, 1926

The 928th Caxton Head Catalogue

—o—

English Literature

before 1730

With a few Portraits of Authors of this period

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☞ *Every item has been collated with care, and is therefore guaranteed perfect, unless the contrary be indicated.*

1 [**ADAMSON** (John, *Editor*)] ΤΑ ΤΩΝ ΜΟΥΣΩΝ ΕΙΣΟΔΙΑ: the muses welcome to the high and mighty prince, James, by the grace of God, king of Great Britaine, France and Ireland, defender of the faith, etc., at his M happie return to his old and native kingdome of Scotland, after xiiii. yeers absence, in anno 1617 (chiefly in verse) [Τὰ των μουσῶν ἐξόδια: planctus et vota musarum in augustissimi monarchae Jacobi, Magnae Britanniae, Franciae, et Hiberniae regis, etc., recessu e Scotia in Angliam, Augusti 4 anno 1617. (In verse)]. Folio, 5 ll., 289 pp., 18 pp., (an unnumbered leaf inserted in between pp. 44-45), woodcut portrait of King James, title cut into at top and several pages shaved at top, lacks last blank leaf, seventeenth century sprinkled calf, gilt back, with the bookplate of the Right Honourable James Earl of Southesque, dated 1710. **£15 0 0**

Thomas Finlason: Edinburgh 1618

*** Not in the Bibliotheca Anglo-Poetica, Palmer, Catalogue of English Poetry, or the Huth catalogue (which, however, describes the other issue).

There are two issues of this book, the present being that described by the Britwell Court Auction Catalogue, March 31-April 4, 1924, No. 2, and the other by the Huth Auction Catalogue, No. 29. The following seem to be the chief differences: The Huth copy reads, after the words, "After XIIII yeeres absence in anno 1617." "Digested according to the order of his Majesties progresse. By I. A. Soli sic pervius orbis" The present copy after "Anno 1617" reads: Ο βασιλεὺς ὡς ἥλιος ἀκάμος Soli sic [etc.]." The title of the Britwell description is abridged, and ends at "kingdome of Scotland," but there is no doubt that it agreed with this copy. The imprint of the Huth issue reads "Imprinted at Edinburgh, 1618, cum privilegio Regiae Majestatis": in this the printer's name Thomas Finlason occurs, but there is no mention of the privilege, the Huth issue has four preliminary leaves, this issue five, as stated in the Britwell Catalogue. The title to the Μουσῶν ἐξόδια has Andrew Hart's imprint, but there is no doubt that the two parts form one book as the editor in the dedication of the first part speaks of "Musarum haec εἰσόδια et ἐξόδια." Drummond's famous poem *Forth feasting* appears at pp. 27-37.

In the anonymous Latin poem which occurs at pp. 10-12 of the Εἰσόδια, the following lines occur:

> "Ingens Banchonis soboles, natique Fleanchi,
> Unde Stuarta domus tot regni sceptra per annos
> Molitur." (P. ii, ll. 25-27).

In view of the fact that Macbeth had been played a few years before for the first time, and was written with an eye to the court, it is possible that the above passage is to some extent an allusion to Shakespeare's play. It will be remembered that in

ADAMSON (JOHN)—*continued.*

Act 4, Scene 1, when Macbeth goes to consult the witches, one of the visions is a procession of kings followed by Banquo, "with a glasse in his hand," of whom Macbeth says:—

"For the blood-boltered Banquo smiles upon me
And points at them for his."

The later kings in the procession

"That two-fold balls and treble sceptres carry,"

are, of course, James and his successors.

2 **ALEMAN** (Mateo) THE ROGUE: or the life of Guzman de Alfarache [Device: McKerrow 306], 2 ll., 357 pp.,

[*John Haviland*] *for Edward Blount*: *London* 1623

⁂ The device is that of John Haviland. Verses by Ben Jonson.

Bound with: **ALEMAN** (Mateo) THE ROGUE: or the second part of the life of Guzman de Alfarache, 8 ll., 357 pp.

G. E. [*?George Eld*] *for Edward Blount*: *London* 1623

Some leaves soiled and cleaned, 2 vol. in 1, modern vellum, with Arms on side, r.e. **£12 15 0**

⁂ Esdaile 8, Wood III. 53, BMC 28, Harris 3.

First edition (second issue, variety b) of the first English translation, by James Mabbe, of this famous picaresque novel. The first Spanish edition appeared in 1599. Mr. Esdaile describes (erroneously) the issues of 1622 and 1623 as separate editions; they are both made up of the same sheets: in the correct differentiation is

(1) First issue, with title dated 1622.

(2) Second issue, exactly the same setting except the last cipher of the date, where a "3" is substituted for the "2." Of the second issue there are two varieties (a) with a headline, *De epistola*, on * 2 *b* (b) without it.

This copy is taller than that in the British Museum, measuring in height 185 mm —the B.M. copy measures 174 mm. James Mabbe (1572-1642?), Spanish scholar, born in Surrey, matriculated at Magdalen College, Oxford: adopted the pseudonym of "Don Diego Puede-Ser" (James May-be), translated *Celestina* and the *Exemplary novels* of Cervantes.

3 **BARREY** (Lord *or* Ludowick) RAM-ALLEYor Merry Trickes. A Comedy. Divers times here-to-fore acted by the Children of the Kings Revels. Small 4to, some leaves slightly browned and mended, polished morocco roxburghe. **£52 0 0**

John Norton for Robert Wilson: *London* 1636

⁂ Ingleby ("Shakespeare's Centurie of Prayse," p. 95) gives several parallel passages from Romeo and Juliet. Fleay ("Shakespeare Manual," p. 19) says that this "play is one continuous parody of Shakespeare," and that it contains, besides the Romeo and Juliet allusions, references to Hamlet, Othello, Much Ado about Nothing, and others.

4 **BARCKLEY** (Sir Richard) A DISCOURSE OF THE FELICITIE OF MAN, or his Summum bonum. Sm. 4to, printer's woodcut device on title (McKerrow, 112 b.), with the rare woodcut device of the author on leaf before the title (otherwise blank) and inscribed *Florescit funere Fama.* A similar device is on the last page, but inscribed *Feliciter Infelix* with the monogram R.B.; this last device is repeated on Sig. A4; original sheep, sound copy. **£7 10 0**

[*James Roberts*] *for William Ponsonby*: *London* 1603

⁂ The Retrospective Review says of this work: "A garner filled with the most amusing and best histories and little narrations told in the author's own words and occasionally enlarged, but in perfect keeping and consistency." Contains, p. 25, the story as in the Induction to Shakespeare's "Taming of the Shrew." At p. 38 is the story of Lucretia and Tarquin.

5 **BEAUMONT** (Francis) and **FLETCHER** (John) FIFTY COMEDIES AND TRAGEDIES. Folio (14$\frac{5}{16}$ by 9$\frac{5}{16}$ in.), **first complete edition,** portrait of Fletcher by WILLIAM MARSHALL. Clean and sound copy in old calf, rebacked. **£14 0 0**

J. Macock for John Martyn: *London* 1679

⁂ Greg., p. 4. This edition contains 19 plays (including "The Wild Goose Chase"), which did not appear in the first edition. Ingleby, p. 377, quotes the following passage alluding to Shakespeare, from the Booksellers' Preface: "If our care and endeavours to do our Authors right (in an incorrupt and genuine Edition of their Works) and thereby to gratifie and oblige the Reader, be but requited with a suitable entertainment ,we shall be encourag'd to bring *Ben Jonson's* two volumes into one, and also to reprint old *Shakespear*: both which are designed by yours, Ready to serve you, . . ." Charles Lamb used this edition when preparing his "Specimen of English Dramatic Poetry." See British Museum copy with Lamb's and Coleridge's notes (c. 45, i. 7).

6 **BEAUMONT** (Joseph, *D.D.*) PSYCHE: or Loves Mysterie In XX. Canto's: Displaying the Intercourse Betwixt Christ and the Soule. Folio (11$\frac{3}{8}$ by 7$\frac{3}{8}$ in.), **first edition,** contemporary calf. **£6 10 0**

John Dawson for George Boddington: *London* 1648

⁂ Grolier Club *Collations and Notes*, 36: D.N.B. ii, 61: "The poem represented the soul led by divine grace and her guardian angel through the various temptations and assaults of life into her eternal felicity." Some years after this book was published, Beaumont engaged himself in a long controversy with Dr. Henry More, the Platonist.

This copy contains A_1, a blank leaf.

7 **BEHN** (Mrs. Aphra, 1640-1689) ABDELAZER, or the Moor's Revenge. A Tragedy. **First edition,** sm. 4to, roan roxburghe. **£3 5 0**

J. Magnes and J. Bentley: *London* 1677

⁂ This play is an alteration of Marlowe's "Lust's Dominion; or, the Lascivious Queen." From this latter Young also conceived his tragedy, "The Revenge"; the death of a father and the loss of a crown being the motives of resentment in both Abdelazer and Zanga. (Vide Hazlitt.) "Mrs. Behn has made some considerable changes in the fifth act and improved the whole play. Abdelazer is a striking character; the outlines of Zanga are evidently borrowed from it, etc. Abdelazer's avowal of his guilt in the last scene is an addition by Mrs. Behn." LARGE COPY.

8 **BEHN** (Mrs. Aphra) THE LUCKEY CHANCE: or An Alderman's Bargain: A Comedy, as it is acted by their Majesty's Servants. Sm. 4to, last leaf mounted on end paper, half calf, from the Britwell Court Library, and with the bookplate of F. A. Mashall. **£3 15 0**

R.H. for W[illiam] Canning: London 1687

9 **BERGERAC** (Savinien Cyrano de) SATYRICAL CHARACTERS and handsome descriptions in letters, written to several persons of quality. Dedicated to the Duke of Arpaion by Monsieur de Cyrano Bergerac. Translated out of the French by a person of honour [Sir Thomas Saint Serf]. 12mo, a few headlines cut into. Original sheepskin, modern gilt, crest stamped in gold on sides. CLEAN COPY. **£26 0 0**

For Henry Herringman: London [May] 1658

*** British Museum General Catalogue, "C," vol. 64, p. 182. A note in the Maidment copy attributes this translation to Sir Thomas Saint Serf, the translator of the same author's "World in the Moon."

COLLATION: A—M8. A1 blank. M8 errata leaf. Savinien Cyrano de Bergerac (1619-1655), born in Périgord, a French dramatist and notorious duellist. He served in the French army in his youth. Died in Paris 1655. He is best known from Rostand's famous play. (Thomas: A dictionary of universal biography, vol. I., p. 333; B. M. G. C., lxiv., 181a.) The present volume contains, *inter alia*, essays on "My friends the water drinkers," "Witches," "A plagiary," Scarron, "A reader of romances," "Physicians," etc. The crest is not recorded by Davenport: English heraldic book stamps.

10 **[BRYDGES** (Grey, Baron Chandos)] HORAE SUBSECIVAE. Observations and Discoveries. 8vo, contemporary calf with the large stamp impressed in gold of the Bridgewater Crest on sides, below being the letters F. B., *i.e.*, Frances Countess of Bridgewater, the wife of the first Earl of Bridgewater of the second creation, RARE AND INTERESTING PROVENANCE. **£10 15 0**

Edward Blount: London 1620

*** A manuscript note on the fly-leaf reads: "The never-to-be-forgotten Legacy of the Right honorable truly noble and vertuous matron, the Lady ffrancis Countesse of Bridgewater." The Countess (1583-1636) was the daughter of the Earl of Derby.

11 **BUC** (Sir George, *d.* 1623) THE GREAT PLANTAGENET. Or a Continued Succession of that Royall Names, from Henry the Second, to our Sacred Soveraigne King Charles. By Geo. Buck, Gent. 4to, leaf before title, recto blank, and cut of the Royal Arms on verso, russia, gold lines on sides and back. Narcissus Luttrell's copy, with price "4d." **£25 0 0**

Nicholas and John Okes: London 1635

*** Collation A—G4 (last blank wanting). Grolier Club Cat. 114. The work is a second edition of Buc's "Daphnis Polystephanos" of 1605. The Grolier Club says: "The present volume shows so many changes from the last one described [i.e., 'Daphnis,' etc.] as to make it doubtful whether to call it a second edition or an entirly new poem. . . . The whole poem is re-written and considerably altered. It is not known who is responsible for these alterations, but the fact that the death of James I. (1625) is alluded to in the forty-fifth stanza would conclusively prove that they were not the work of Sir George Buck [or Buc], who died in 1623." The Eclogue between Damaetas and Silenus has a separate title.

12 **BUNYAN** (J.) THE PILGRIM'S PROGRESS: a facsimile of the **first edition.** Sm. 8vo, view and facsimile inserted, half levant morocco, t.e.g., other edges uncut. **£1 5 0** 1875

13 **BUTLER** (Samuel) THE MORNING SALUTATION: or a friendly conference between a puritan preacher and a family of his flock. 12mo, wrapper. **£1 10 0** *Daniel Tompson: Dublin* 1714

*** Not in Bradshaw. B.M. "B.," LXXXV. 86.

14 **BUTLER** (Samuel) HUDIBRAS, in three parts, Written in the Time of the Late Wars: Corrected and Amended. With large annotations and a preface, by Zachary Grey. 2 vols., 8vo, **large paper,** portrait of the author by VERTUE after SOEST, and numerous plates by HOGARTH (some folding; maroon morocco, gilt panelled back, g.e., fine copy. **£6 10 0**

J. Bentham, Printer to the Unversity [etc.]: Cambridge 1744

*** Lowndes 335. "Best edition. Copies in fine condition are in considerable request The cuts are beautifully engraved by Hogarth." Lewine, p. 89, "Best edition." Dobson's Hogarth, p. 245.

15 **CAREW** (Thomas) POEMS, SONGS, AND SONNETS: Together with a Masque [Cœlum Britannicum]. Sm. 8vo ($5\frac{7}{8}$ by $3\frac{3}{8}$ in.), calf, roxburgh. **£1 15 0** *T. Davies: London* 1772

*** A very good copy, with the six pages of "Additional Poems" at end. These are numbered: 269 [for 271], 252 [for 272], 273, 274, 275, 276.

16 **CARYLL** (John) SIR SALOMON: or the cautious coxcomb: a Comedy. As it is acted at His Royal Highness the Duke of York's Theatre. [Translated and adapted by John Caryll.] [Ornament.] Sm. 4to, slightly soiled and frayed, blue cloth, gilt. **£3 3 0**

Henry Herringman: London 1671

*** COLLATION: A^2 B—N^4 (N4, a blank leaf). FIRST EDITION. Not in Lowndes. An adaptation of *L'école des femmes* of Molière. The play had a run of twelve days. (Hazlitt: *A manual for the collector of old English plays*, p. 213).

17 [**CHARLETON** (Walter) and **PUTEANUS** (Erycius)] THE EPHESIAN AND CIMMERIAN MATRONS: two notable examples of the power of love and wit. 12mo, frontispiece, folio N3 supplied from a slightly shorter copy, contemporary calf. **£18 10 0**

For Henry Herringman [London] 1668

*** COLLATION: 1 leaf, A—M^8 N^4, frontispiece. This copy lacks N4, a blank leaf. N1b-N3b: "Some books printed for Henry Herringman." The first edition appeared in 1651 or 1652 (Lowndes, p. 422). Other editions, 1653, 1658 (Robert Watt; Bibliotheca Britannica, col. 216g.) 1659. "Ephesian matron" only (Arundell Esdaile: A list of English tales, p. 184). Part II. has a separate title-page: "The Cimmerian matron, to which is added, the Mysteries and miracles of love. By P.M., Gent." The story known as the "Ephesian Matron" is supposed to have been one of the lost Milesian Tales. The earliest extant version is to be found in the *Satiricon* of Petronius, chapters 111 and 112. It is, perhaps, one of the most widely diffused stories in the history of fiction: after Petronius we find it in the "Seven wise masters," in the fabliau, *De la femme qui se fit putain sur la fosse de son mari*, in the *Cento novelle antiche* (No. 56), in Sercambi (November 16), Annibale Compeggi, and Eustazio Manfredi, in St. Evremond's Oeuvres meslés, Brinon's Tragicomedy, in "The widow's tears," La Fontaine, Voltaire's Zadig (ch. 2), John of Salisbury's *De*

CHARLETON (WALTER) & PUTEANUS (ERYCIUS)—*continued.*

nugis curialium, and lastly was made the subject of an opera, by Isaac Bickerstaffe in the eighteenth century, (Eduard Griesbach: Die Wanderung der Novelle von der treulosen Wittwe durch die Weltlitteratur; John Colin Dunlop: History of prose fiction, 1888, vol. 1, pp. 94-96), it is also said to have been common all over China (De Halde: General history of China, 1736, vol. 3, pp. 134-155). The outline of the story is as follows: A lady of Ephesus, on the death of her husband, not contented with the usual demonstrations of grief, dscended with the corpse into the vault in which it was interred, resolving to perish there with sorrow. But at length a common soldier who had been appointed to watch the bodies of malefactors crucified in the vicinity, lest they should be taken down by their relations, perceiving a light descended into the vault, and soon persuaded the lady to live. That very night, in her funeral garments, and by the grave of her husband, she proved complaisant to her new and unknown lover. In the meanwhile one of the corpses, which the soldier had been set to guard, had been stolen, and the lady, to save her new swain from punishment, proposed that her husband's corpse should take the place of the criminal's. (Dunlop 94, 95.)

18 **CICERO** (Marcus Tullius) THRE BOOKES OF DUTIES, TO MARCUS HIS SONNE, turned out of Latine into English, by NICOLAS GRIMALDE. Whereunto the Latine is adjoyned. 16mo ($4\frac{15}{16}$ by $3\frac{5}{16}$ in.), title-page within architectural woodcut border (dated 1534), ornamental woodcut initial letters, printed in **black** and Italic letter (a few leaves slightly stained and few early MS. notes), calf, with the bookplate of William Fuller Maitland. **£12 0 0** *Richard Tottil: London, 14 April,* 1558

*** Palmer, *Classics*, p. 34. Hazlitt, *Collections*, I., 88. This is the first edition of this translation with the Latin text. Two editions (differing entirely in collation) were published in this year, the present and one dated August 14. Hazlitt describes a copy of the latter. There are apparently two issues of this edition: Palmer describes one which varies slightly from the present in the colophon, the present copy having one "l" in "Tottil," whereas Palmer gives two, and reading "xiiii" where Palmer has "xiiij."

19 **CLELAND** (James) A MONVMENT OF MORTALITIE vpon the Death and Fvnerals of the Gracious Prince LODOVICK, late Duke of Richmand and Lenox, Earl of New-castle, and Darnley, &c., Knight of the Noble Order of the Garter, Lord High Steward to the King's most Excellent Majesties most Honorable Household, etc. Sm. 4to, **original edition,** wants engraving, hand-dyed calf roxburghe, *very fine copy,* RARE. **£22 0 0**

Printed by William Stansby for Ralph Hounthwaite: London 1624

*** Not in Sayle, U.L.C.

20 **COSTLIE WHORE** (The) A COMICALL HISTRIE Acted by the companie of the Revels. Sm. 4to **first issue of the first edition,** some leaves slightly cut into, blue half calf. **£18 0 0**

Augustine Mathewes for William Sheares, and Hugh Perrie: London 1633

*** Not in Halkett & Laing. Lowndes (p. 530); Greg, List of Masques, p. 59; Greg, Handlist of Plays, p. 137. A—H4 (A, blank, lacking). This rare first issue is not in the British Museum, which has the two later varieties. The first issue reads "Histrie" on title, and Hugh Perrie's name appears in the imprint; in the second, "Historie" is inserted in place of "Histrie"; and the third variety does not have Hugh Perrie's name, in addition to the above correction. The connection of the names of Sheares and Perrie appears to have been unknown to Plomer, and is exceedingly rare. The work was published from Britaine's Burse, where, according to Plomer, Sheares began to publish in 1635, and this, therefore, is one of the first books from that house.

21 [**COTTON** (Charles)] SCARRONIDES: or Virgile travestie: a mock poem. 12mo, **first edition,** 2 parts in one volume, contemporary panelled calf, g.e., with the Sheppard book stamp on flyleaf. FINE COPY. **£6 5 0** *E. Cotes for Henry Brome: London* 1664-1665

22 **CROUCH** (Humphrey) THE HEROICK HISTORY OF GUY EARL OF WARICK. Sm. 4to, numerous crude woodcuts, many leaves repaired, small portions of text in facsimile, rust soiled, crimson morocco, gilt, g.e., by F. Bedford. **£34 0 0** *For Edward Brewster: London* 1671

*** COLLATION: A—C^4.

DESCRIPTION: A1*a*: THE HEROICK / HISTORY / OF / GUY *Earl of* Warwick. / Written by *HUMPHREY CROVCH* / [*Woodcut*] / *LONDON*, Printed for *Edward Brewster*, 1671; A1*b*: *blank;* A2*a*: [*Ornament*] / THE / Heroick History / OF / *Guy* Earl of Warwick. / [*etc.*]; C3*b*, line 7: FINIS; C4*a*: [*Ornaments*] / *Books newly Printed for* Edward Brewster, *at / the Crane in St.* Pauls *Churchyard*, 1671; C4*b*: *woodcut.*

EXCEEDINGLY RARE: Not in the British Museum, Esdaile, or Hazlitt.

Humphrey Crouch, or Crowch (*fl.* 1635-1671) ballad writer and pamphleteer.

23 **D[ANIEL]** (S[amuel], 1562-1619) THE COLLECTION OF THE HISTORY OF ENGLAND. Folio, privilege leaf with woodcut Royal Arms, title within elaborate woodcut border of formal design, woodcut ornaments and initials, old calf. **£2 5 0** *For Simon Waterson: London* 1626

*** D.N.B. V., 478. The privilege leaf is of considerable interest. There seems to have been some doubt as to the share of the profit due to Daniel. He was therefore granted sole copyright for ten years, at the Queen's request, under whose patronage the work was produced.

24 [**DEFOE** (Daniel)] A SHORT NARRATIVE OF THE LIFE AND DEATH OF JOHN RHINHOLDT, Count Patkul, a nobleman of Livonia, who was broke alive upon the wheel in Great Poland, Anno 1707. Together with the manner of his execution: written by the Lutheran minister, who assisted him in his last hours. Faithfully translated out of a High Dutch manuscript [by L. Hagen], and now published for the information of Count Gyllenborg's English friends. By L.M. 8vo, 2 ll., 59 pp., 1 p., half dark blue morocco, gilt, edges entirely uncut, VERY RARE. **£15 0 0** *For T. Goodwin: London* 1717

*** Huth Auction Catalogue 2248. Not in Lee (who only quotes the second edition).

FIRST EDITION.

Johann Reinhold Patkul, a Livonian patriot, born about 1660. He was condemned to death by the Swedish court for sedition or treason in 1694, but escaped, and entered the service of the Russian Czar, who sent him as ambassador to the King of Poland. He obtained in 1702 command of a corps which fought against the Swedes. In accordance with a treaty dictated by Charles XII. to the King of Poland, Patkul was delivered to the former and executed in 1707.

25 [**DEFOE** (Daniel)] THE LIFE, AND STRANGE SURPRIZING ADVENTURES OF ROBINSON CRUSOE, Of York, Mariner: Who lived eight and twenty years all alone in an uninhabited Island on the Coast of America, near the Mouth of the Great River Oroonoque; having been cast on shore by shipwreck, wherein all the Men perished but himself. With an account of how he was at last as strangely deliver'd by Pyrates. Written by Himself. 8vo, 2 vols., engraved plates (unsigned). A good copy in contemporary mottled calf, gilt. **£12 10 0**

W. Mears and T. Woodward: London 1726

*** Lee, *Chronological Catalogue of Defoe's Works* 193. Four editions of this famous book were published in 1719, the fifth in 1720; the sixth in 1721; and the present five years later.

26 **DEFOE** (Daniel) THE HISTORY OF MR. DUNCAN CAMPBELL, a gentleman who, tho' DEAF AND DUMB, writes down any stranger's name at first sight. Now living in Exeter Court over the Savoy. 8vo, **first edition,** portrait of Campbell and three plates, including one of a DEAF AND DUMB ALPHABET, stained, old calf, joint weak. **£1 18 0**

For E. Curll, etc.: London 1720

*** Defoe utilized the popularity of the dumb fortune-teller, who was drawing all London at this time, to produce a semi-fictitious account of his life. The story of the Launceston ghost which Defoe tells here was reproduced as an original document by Gilbert, the Cornish historian, and others.

27 **DRAYTON** (Michael, *friend of Shakespeare,* 1563-1631) THE HISTORY OF QUEEN MAB.: or the Court of Fairy. 12mo, wrapper. **18/-**

For M. Cooper: London 1751

*** Elton, p. 82. "Reprint of *Nymphidia.*"

28 **DRUMMOND** (William, 1553-1649) POEMS. Edited with a memoir and notes by W. C. WARD. 2 vol., sm. 8vo, portrait after Gaywood (1654), cloth. **7/6**

Lawrence and Bullen: London 1894

29 **DRYDEN** (John) OF DRAMATICK POESIE, an Essay. By John Dreyden [*sic*], Servant to His Majesty. Sm. 4to (8½ by 6¼ in.), half brown calf. **£2 15 0**

Henry Herringman: London 1684

*** A—G_4, H_2. Contains numerous references to Shakespeare, Jonson, and other Elizabethan dramatists.

30 **DRYDEN** (John) AURENG-ZEBE: a Tragedy. Acted at the Royal Theatre. Sm. 4to (8½ by 6¼ in.), **first edition, first issue,** half brown morocco. **£5 10 0**

T.N. for Henry Herringman: London 1676

*** A_4, a_2, B—M_4. Grolier Club, *Dryden Exhibition Catalogue* 49. This copy is distinguished as being of the first issue of the first edition by the following points: (i) Reference to Shakespeare in the Prologue; (ii) Unpaged Epilogue; (iii) Pages 34, 35, 38, 39, misprinted 32, 29, 28, 25 respectively.

31 **DRYDEN** (John) AN EVENING'S LOVE: or, the Mock-Astrologer. As t is Acted by Their Majesties Servants. Sm. 4to (8½ by 6⅜ in), half brown morocco. **£2 12 0**

Printed for Henry Herringman, and are to be sold by Richard Bentley: London 1691

*** A—K_4. Founded on the *Feint Astrologue*, by the younger Corneille, which is from the *Astrologo Fingido* of Calderon.

32 **DUFFETT** (Thomas) THE SPANISH ROGUE: As it was acted by his Majesties Servants. Sm. 4to, **first edition,** 4 ll., 72 pp., roan roxburghe. **£5 15 0**

For William Cademan: London 1674

⁂ In the dedication to Nell Gwynne the author says that he is "the first that has taken the boldness . . . in Print" to tell her that next to her Beauty, her virtue "is the greatest Miracle of the Age."

33 **D'URFEY** (Thomas, *Tom D'Urfey,* 1653-1723) TALES TRAGICAL AND COMICAL. Sm. 8vo **first edition,** old panelled calf. **£4 5 0**

For Bernard Lintott: London 1704

⁂ Collation: A^8 a^4 B—T^8 U^4.

Grolier Club 339: Collation, A^8 a^3 B—T^8 U^4, Hazlitt III. (supplement), p. 34: Collation. A^4, a^3, B—S^8 T^4 (A1 blank), Loundes, p. 702, Allibone p. 534, Watt 324z. Not in Palmer.

Hazlitt's collation is probably inaccurate. The leaf a4 which does not occur in the Grolier copy is blank on the recto but the verse has a title page which is entirely unconnected with this book, reading: "Galateo of manners . . . London, printed for Bernard Lintott . . . 1704." Probably the printer utilised waste for printing the first sheet of this book, and accidentally omitted to cancel the irrelevant matter in this copy.

34 [**EARLE** (John)] MICRO-COSMOGRAPHIE: or a piece of the world characteriz'd; in essayes and character. 16mo, 6 ll., 105 pp., first leaf a blank, marked "A," polished calf. **£10 10 0**

W. Bentley for W. Shears: London 1650

⁂ Dictionary of National Biography, vol. 6, p. 321: "Every sentence [of the *Microcosmography*] is full of wit and humour. The 'characters' are inimitably drawn, and the sketches throw great light upon the social condition of the time."

35 **EARLY ENGLISH POETRY.** SPECIMENS OF THE EARLY ENGLISH POETS. Sm. 8vo, portrait after Holbein, contemporary crimson straight-grain morocco, gilt line borders, gilt back, edges and inside of boards, g.e., from the Syston Park collection. **£3 0 0**

T. Rickaby for Edwards: London 1790

36 **ELSUM** (John) EPIGRAMS UPON THE PAINTINGS of the most eminent masters, antient and modern. With reflexions upon the several schools of painting. By G.E., Esq. [*Latin quotation.*] Sm. 8vo, leaves browned, one leaf slightly torn, contemporary crimson morocco, gold two-line fillet borders on sides, enclosing panels consisting of single-line borders, serrated on the outer edge, and with floral corner ornaments, enclosing an inner panel formed by two line fillets, connected with the outer panels at corners by 1 line fillets, serrated on one edge, the inner panel ornamented with rolls of floral ornaments, gold ornaments on back, green morocco letter-piece, in the Harleian style, g.e. **£10 10 0**

For Daniel Brown and G[eorge] Strahan: London 1700

Collation: A-H^8 I^4.

Rare. Not in Bibliotheca Anglo-Poetica or George Herbert Palmer. A catalogue of early and rare editions of English poetry.

John Elsum (*fl.* 1700-1705), wrote on painting 1703-1704 (Dictionary of National Biography, Epitome, p. 401). Some of the epigrams are translated from Michael's Silos's "De Romana pictura et sculptura." The book has frequently been attributed to John Evelyn. (Lowndes, p. 556, D.N.B., thin paper edition, Vol. VI., p. 754).

37 **ELYOT** (Sir Thomas) THE BOKE NAMED THE GOUERNOUR. 12mo (137 by 87 mm.), title within architectural woodcut border, woodcut initials, printed in **black letter,** old calf. FINE COPY. **£18 0 0**

Thomas Marsh: London 1565

⁂ Hazlitt I., 143. Camb. Hist. of Eng., Lit., III., 21. "It is a lengthy and exhaustive treatise on the education which those who are destined to govern ought to receive."

38 **ELYOT** (Sir Thomas) BIBLIOTHECA ELIOTAE: Eliotes [Latin-English] Dictionarie, by Thomas Cooper, the third tyme corrected, and with a great number of phrases enriched, as to him that conferreth the other aeditions, it may easely appeare. Folio, title within woodcut border, ornamental woodcut initial letters, printed in **black** and Roman letter, a few manuscript notes in an Elizabethan hand, some leaves slightly stained, half calf, some edges uncut. **£9 10 0**

The Office of the late Thomas Berthelet: London, November 22, 1559

⁂ Collation: 6ll. unsigned; A-GGgg^{8}; The sixth unsigned leaf a blank. Third edition, as revised by Thomas Cooper.

Dr. Greg, in his paper on the *Types [etc] used by Thomas Berthelet* (Bib. Soc. Trans. VIII. 187) facsimiles the large Roman type used for the preface (type 7), which is of a body between Great Primer and English. Dr. Greg does not appear to have known of any book printed in this type after 1554.

39 **ERASMUS** (Desiderius, 1465-1536) THE PRAISE OF FOLIE: moriae encomium. Englished by Sir Thomas Chaloner, knight [the elder]. Sm. 4to, edition B (*see below*), **black letter,** title within architectural woodcut border, washed, signatures D2 and 3 misbound, title slightly defective at foot, small defect in D1, brown morocco, gilt, g.e. **£62 0 0**

Thomas Berthelet: London 1549 [*at end* 1569]

⁂ Bibliotheca Erasminana, 1893, I. 123; Greg, *Thomas Berthelet*, 12: "'1569,' 4to. . . . T.C.C."; Harris, *First English translations*, 53; Sayle 497; Cooper I. 237, No. 3; Lowndes 749: quotes White Knights, 1557, Gordonstoun 844, Bindley II. 1196, Inglis 547; Allibone 363; D.N.B. III. p. 1367, No. 3; Herbert 452: referring to the date in the colophon, "An evident mistake for M.D. XLIX. as Mr. Berthelet died about Christmas, 1555"; Bod. I. 805; Tanner 164. NOT IN THE BRITISH MUSEUM OR HAZLITT.

It does not appear to have been pointed out that there are two distinct editions of this book printed by Berthelet in 1549, i.e., A. with the printer's device on the last page (of which there is a copy in the British Museum) and B. with the last page blank (the present copy). We have compared these two editions page by page, and have come to the conclusion that B is a reprint of A: B is generally more accurately printed, and the spelling is simpler shewing a tendency to use i rather than y, etc. In two cases we have noticed errors in A have been corrected in B: B1*a*, line 3: "Voluptrousnes" is referred to as a person, with a series of other personified qualities: in A it is spelt with a small v, although the other qualities have capitals, in B. the error is corrected; D1*a*, headline, in A, reads "Folei," in B. "Folie." There are many other indications of a similar nature:

The Praise of Folly (Encomium Moriae) was originally published in 1510, and is Erasmus's most famous production.

It was dedicated to Sir Thomas More, on whose name the Latin title is a pun. It is a witty satire against all professions, but especially against the mendicant monks. (Thomas: Dict. of Biog. p. 855.)

Desiderius Erasmus, natural son of Gerard Praet of Gouda: studied at Deventer under Alexander Hegius; became a monk in the monastery of Stein in 1486. Went to France; is reported to have written to a friend, at a time when he was almost in

ERASMUS (D.)—*continued.*

rags: "As soon as I get money I will buy, first Greek books, and then clothes." Visited England in 1498, and became the friend of Sir Thomas More and John Colet, and studied Greek at Oxford. Went to Italy in 1506. In 1510 he became professor of Divinity and of Greek at Cambridge. By his witty and satirical writings against the abuses and corruptions of the Roman Church he contributed greatly to the success of the Reformation. (Thomas).

Sir Thomas Chaloner, the elder (1521-1565), diplomatist; attached to the embassy to Spain, 1540-1541; clerk of the Privy Council; knighted 1547; was sent on several foreign missions; wrote Latin verses and produced various translations from the Latin. D.N.B. Epitime p. 222).

Thomas Berthelet, probably at one time assistant to Pynson, and may be identified with the Thomas Bercula who printed Pynson's edition of the *Vulgaria* of Whitinton. In 1528 he started business on his own account. At Pynson's death Berthelet was appointed King's printer, of which post he was deprived on the accession of Edward VI., this being the first occasion where a holder of the post was deprived of it during his life time. The omission of the words "regius impressor" frequently helps to date his later books. Besides being a printer Berthelet has achieved considerable fame as a binder. (Duff: *Cent. of Eng. Bk. Trade*, pp. 11-12).

40 **EVELYN** (John, 1620-1706) NUMISMATA. A Discourse of Medals, Antient and Modern. Together with some account of Heads and Effigies of Illustrious and Famous Persons, in Sculps, and Taille-Douce, of whom we have no Medals extant, and the Use to be derived from them. To which is added a Digression concerning Physiognomy. Folio, numerous plates of medals in the text, old panelled calf, gilt back. **£2 7 6**

Benj. Tooke: London 1697

*** "It now appears that his *Numismata* carried him no further than those larger and more choice pieces that are usually carried by this latter name; whereon he has, indeed, treated with that accuracy and fineness which has become a gentleman and a scholar."—Nicholson's Eng. Hist. Lib., p. 248.

41 **EVELYN** (John) DIARY. To which are added a Selection of his Familiar Letters and Private Correspondence between King Charles and Sir Edward Nicholas, and between Sir Edward Hyde (afterwards Earl of Clarendon) and Sir Richard Browne. Edited from the original MSS. by William Bray. With a Life of the Author and a new Preface by Henry B. Wheatley. 8vo, reproductions of old engraved portraits, 4 vol., original green cloth, gilt, t.e.g, other edges uncut, FINE COPY. **£3 0 0**

Bickers and Son: London 1906

42 **ENGRAVING.** EXTRACTS FROM THE DIARIES AND CORRESPONDENCE of John Evelyn and Samuel Pepys relating to Engraving, with Notes by Howard C. Levis. Sm. 4to, numerous illustrations, boards, cloth back. **£1 1 0**

London 1915

*** It is unnecessary to point out to the print collector the value of a book like this. Both Evelyn and Pepys were enthusiastic connoisseurs, and the former has produced the most famous book on engraving in the language. Among the artists mentioned are Hollar, John Blaeuw, Faithorne, Marshall, Elstracke, etc.

43 **FARQUHAR** (George) [WORKS.] Comedies: viz., Love and a bottle; Constant Couple, or a trip to the Jubilee; Sir Harry Wildair; Inconstant: or the way to win him; Twin rivals; Recruiting-officer; Beaux stratagem. The third edition. [All his letters, poems, essays, etc.] Sm. 8vo, frontispiece and plates, contemporary panelled calf, gilt back, FINE COPY. **£6 0 0**

For J. Knapton: London 1714

*** Lowndes, 781.

44 **FIELDING** (Henry, *author of "Tom Jones,"* 1707-1754) LOVE IN SEVERAL MASQUES, a comedy. Sm. 8vo, **first edition,** modern calf. **£12 10 0**

For John Watts: London 1728

⁂ Baker I. p. 241, No. 1. and III., p. 388, No. 226.

"The first play produced by him [Fielding] was *Love in several masques*, a comedy accepted by Cibber, Wilks and Booth, for Drury Lane, and acted in February, 1728, by Mrs. Oldfield and others with great success." (Cambridge History of English Literature, X. p. 21.)

45 [**FISHER** (Payne)] MARSTON - MOOR: sive de obsidione praelioque Eboracensi carmen; cum quibusdam miscellaneis. Opera et studio Pagani Piscatoris elucubratis. [*Fresh title at* L1a . . . Quibus etiam accessit, Threnodia in memoriam Ferd. Fisheri Turmae Equestris praefecti. A Domino Petro de Cardonnel decantata.] Sm. 4to, **first edition,** A, a, B-O4, P2 (A1, marked "A," and K4 blank), title in red and black, slightly wormed in margin, calf roxburghe. **£10 0 0**

Thomas Newcomb: London 1650

⁂ Hazlitt, Handbook, p. 199 and I., 156. Contains complimentary verses by James Howell and others.

46 [**FLATMAN** (Thomas)] HERACLITUS RIDENS: or, a Discourse between Jest and Earnest, where many a True Word is Spoken in opposition to all Libellers against the Government. Small folio (12⅛ by 7⅜ in.), contemporary calf. **£24 0 0**

For Benjamin Tooke: London 1681-2

⁂ THIS IS A VERY FINE AND COMPLETE SET OF THE EIGHTY-TWO NUMBERS OF THIS PERIODICAL. Each number consists of two sides of a sheet, printed in double columns, and the set runs in weekly numbers from February 1st, 1681, to August 22nd, 1682.

The D.N.B. appears to have had incomplete material when noting the work, for it is mentioned thus: "A satirical tract, 'Heraclitus Ridens,' 1681, has been attributed to Flatman." From this it appears that the writer could not have seen the complete set, for the date "1681" is incorrect, and the eighty-two numbers could hardly be referred to as a tract.

Halkett & Laing mention Flatman as the author, and quote one copy, that in the Bodleian.

In the second number is a Shakespeare allusion (see Ingleby, *A Centurie of Prayse* p. 388).

47 **FLATMAN** (Thomas) HERACLITUS RIDENS. (*Another copy*), No. 45, slightly defective, a few small holes, contemporary calf. **£22 0 0**

1681-2

48 **FLODDEN FIELD.** FLODDAN FIELD IN NINE FITS, being an exact history of that famous memorable battle between English and Scots on Floddan Hill in the time of Henry the Eighth, anno 1513. Worthy the perusal of the English nobility. 16mo, licence leaf repaired, title cut round and mounted, brown morocco gilt. **£4 10 0**

P.L. for H.B., W.P., and S.H.: London 1664

⁂ Hazlitt, Hd. Bk., 205.

49 **FOXE** (John) T. (C.) *M.A.T.C.C.* ΜΑΡΤΥΡΟΛΟΓΙΑ ΑΛΦΑΒΕΤΙΚΗ (*sic*): or, an Alphabetical Martyrology. Containing the Tryals and Dying Expressions of many Martyrs of Note since Christ. Extracted out of Foxe's *Acts and Monuments of the Church.* 16mo (errata leaf torn and repaired). Roan, gilt, g.e., tooled. **£1 10 0**

For R. Butler: London 1677

50 **FULLER** (Thomas) THE HISTORIE OF THE HOLY WARRE. Folio, **first edition,** engraved title [for facsimile see Bailey, p. 174] (one corner defective) and folding-map by WILLIAM MARSHALL, manuscript verbal index and glossary inserted at end, device [McKerrow 327] on title, old calf (rebacked). **£3 10 0** *Thomas Buck: Cambridge* 1639

*** Bailey, pp. 121, 173-180, 714. Bailey says: "No work better displays the wealth of the author's mind; it has all his genuine wit, his peculiar quaintness, his irresistible drollery. . . . Like a magician, he relates old stories with a new and attractive charm. . . . In this work especially he may lay claim to the rare commendation of his ardent admirer, Charles Lamb: 'Above all, his way of telling a story, for its eager liveliness and the perpetual running commentary of the narrator, happily blended with the narration, is perhaps unequalled.' (Rosamund Gray, etc., p. 95)." Bailey also remarks that this, the first edition, is rare.

51 **FULLER** (Thomas) THE HISTORIE OF THE HOLY WARRE. Folio, **first edition,** engraved title and folded map by William Marshall, lower margin of title repaired, mottled calf, gold line border on sides enclosing gold frame with ornaments at corners and sides, gilt back, gold lines on edges of boards, inside gold dentelles, by RIVIERE. **£4 5 0**

Thomas Buck: Cambridge 1639

52 **FULLER** (Thomas) A FAST SERMON Preached on Innocents Day [Wednesday, 28 Dec., 1642]. Sm. 4to, **first edition,** title within border of printer's ornaments, roan roxburghe. **£1 0 0**

L. N. and R. C. for John Williams: London 1642

*** Bailey. *Thomas Fuller*, pp. 240-244 and 720. "One of his best known sermons." Inscription on fly-leaf: "G. L. Keynes, Ap., 1914."

53 **FULLER** (T.) FEAR OF LOSING THE OLD LIGHT: or, A Sermon preached at Exeter. Sm. 4to, **first edition,** ornament on title-page, woodcut initials and ornaments, a few wormholes, wrapper. **£1 0 0**

T. H. for John Williams: London 1646

*** Bailey. *Thomas Fuller*, pp. 363-364, 368 and 722. Reference to America: pp. 11-12. "I have not heard of many fish (understand me in a mysticall meaning) caught in New England, and yet I have not beene deafe to lissen, nor they, I beleeve, dumb to tell of their achievements in that kind. . . . This putteth us in some hopes of America, in Gods due time; God knows what good effects to them our sad war may produce, some may be frighted therewith over into those parts (being more willing to endure American, then English savages) or out of curiosity to see, necessity to live, frugality to gaine, may carry Religion over with them, into this barbarous countrey."

54 **FULLER** (T.) A PISGAH-SIGHT OF PALESTINE and the Confines thereof, with the History of the Old and New Testament acted thereon. Folio, **first edition,** with frontispiece, engraved title and 27 engraved maps and plans, polished sprinkled calf, gold key border on sides, gilt back, gold tooling on edges of boards, inside gold dentelles, r.e. **£3 10 0** *Printed by J. F. for J. Williams: London* 1650

55 **FULLER** (T.) THE INFANT'S ADVOCATE: of circumcision and baptisme on Jewish [and] Christian children. 11 ll., 176 pp., 39 pp., some headlines cut into, slightly wormed in outer margin.

Roger Norton for John Williams: London 1653

*** Lowndes 848. A defence of infant baptism, an analogous with the circumcision of the Jews. First edition.

Bound with:

FULLER (T.) PERFECTION AND PEACE: delivered in a Sermon preached in the Chapel of the Right Worshipful Sir Robert Cook at Dyrdans. 4 ll., 24 pp. *Ibid* 1653. 12mo, 2 works in one volume, divinity calf, r.e. **£4 5 0**

*** Bailey, p. 129, No. 20, quotes an issue in the British Museum dated January 27, 1652, and another issue with the title abridged to: "Delivered in a Sermon by Tho. Fuller, D.D."

56 **FULLER** (T.) THE INFANT'S ADVOCATE. [*Another copy.*] Dark blue morocco, g.e. **£2 10 0** 1653

57 **FULLER** (T.) THE HISTORIE OF THE HOLY WARRE. Sm. folio, with frontispiece by Marshall representing the journeying of the Crusaders to Europe, and map of Palestine (mounted). *Thomas Buck: Cambridge* 1651.—The Holy State [Followed by the Profane State], with engraved title-page and 20 portraits by Marshall, 1663. 2 vol. in 1, russia extra, by Riviere, fine copy. **£4 0 0** 1651-1663

58 **FULLER** (T.) THE APPEAL OF INJURED INNOCENCE: unto the Religious, Learned and Ingenious Reader In a Controversie betwixt the Animadvertor Dr. Peter Heylyn and the Author Thomas Fuller. Folio, **first edition**, original calf, FINE. **£8 15 0**

W. Godbid for John Williams: London 1659

59 **GASCOIGNE** (George, *Poet*, 1525?-1577) AUTOGRAPH SIGNATURE on the title page of a copy of the edition of Petrarch, Venice, 1553, bound in half calf (damaged). **£18 0 0**

⁂ PROVENANCE. Richard Heber (Catalogue I. 5437, mentioning the signature), book-stamp, and Reginald Charles Reed (Bookplate). We give a facsimile of this signature below. A reproduction of another will be found in Nichols's *Autographs*.



NO. 59. PORTION OF TITLE, SHOWING GASCOIGNE'S SIGNATURE.

60 **GAY** (John) RURAL SPORTS: A poem. Folio, red morocco, roxburghe, padded with blank leaves. **£28 10 0**

For J[acob] Tonson: London [January] 1713

⁂ COLLATION: A—F². DESCRIPTION: A1*a*: RURAL SPORTS. / A / POEM. / INSCRIBED / To Mr. Pope. / [*Rule*] / By Mr. *GAY* / [*Rule*] / *Agrestem tenui musam meditabor Avenâ.* Virg. / *LONDON*: / Printed for *J. Tonson*, at Shakespeare's-head over / against *Catherine-street* in the *Strand*; A1*b*: *blank*; A2*a*: [1] / [*Double rule*] / *RURAL SPORTS.* / A / POEM. / To Mr. *POPE*; F2*b*: *line* 16: *FINIS.*

Measurements: 12 by 7⅞ inches.

FIRST EDITION. (Wise: *Ashley Lib. Cat.* II., 133).

61 **GAY** (John) A POEM IN A LETTER TO A LADY, occasion'd by the arrival of Her Royal Highness, the Princess of Wales. . . The third edition. 12mo, wrapper. **£1 10 0** *Daniel Tompson: Dublin* 1714

⁂ Not in Bradshaw, Trin. Coll. Dub. Cat., or B.M.

62 **GAY** (John, *Author of the Beggars' Opera,* 1685-1732) THE WHAT D'YE CALL IT: a tragi-comi-pastoral farce [for facsimile of title see Wise: *Ashley Lib. Cat. II.,* plate at p. 134]. 12mo, **first edition,** frontispiece, modern calf. **£12 10 0**

For Bernard Lintott: London [*March* 19, 1715]

*** Baker I. p. 271, No. 3, and IV., p. 398, No. 61; Wise: *Ashley Cat.,* II. 134. NOT IN THE BRITISH MUSEUM. "This ingenious and entertaining little piece is an inoffensive and good natured burlesque on the absurdities in some of the tragedies then most in favour, particularly *Venice preserved,* the principal characters in which are ridiculed with much humour and some justice, in the parts of Filbert, Peascod, and Kitty Carot. There is a great originality in the manner, much poetry in the language, and true satire in the conduct of it; on which account, though it may be 'Caviare to the multitude,' it will ever be 'sure to please the better few.' Mr. Pope, who is suspected to have afforded some assistance to his friend Gay in the composition of this piece, gives the following account of its reception: 'The farce of *The what d'ye call it* has occasioned many different speculations in the town. Some looked upon it as a mere jest upon the tragic poets; others, as a satire upon the late war. Mr. Cromwell, hearing none of the words, and seeing the action to be tragical, was much astonished to see the audience laugh; and says, the Prince and Princess (afterwards George II. and Queen Caroline) then just arrived in England, must doubtless be under no less amazement on the same account.'" [Baker.]

63 **GAY** (John) TRIVIA: or the Art of Walking the Streets of London. 8vo, **first edition,** engraved publisher's device on title, dark brown levant morocco, gilt, g.e., by Morell. **£12 10 0**

Bernard Lintott: London [1716]

*** Mr. Williams, in the *London Mercury,* says of this work: "This poem, in three books, is one of the very best of the poet's works. It should be known by every Londoner, though very few of them, I fear, do know it. . . *Trivia* is the pleasantest, best-tempered, most engaging poem and versified with all the charm with which the Pedestrian Muse is capable." Johnson, in his *Lives of the Poets,* says: "*Trivia* may be allowed all that it claims, it is sprightly, various, and pleasant." The Dictionary of Nat. Biog. notes that "it is a mine of not-yet-over-worked information respecting the outdoor life under Anne."

64 **GAY** (John) THE BEGGAR'S OPERA. Sm. 4to, photogravure after Hogarth on title, original grey boards, canvas back, t.e.g., other edges uncut. **15/-**

De La More Press: London 190[illegible]

*** Edition on hand-made paper limited to 250 copies. With a list of books illustrating "The Beggar's Opera."

65 **GAY** (John) POLLY. 4to, nine plates in colours after the designs of William Nicholson, and numerous illustrations in black and white by the same artist; blue buckram, t.e.g., others uncut and unopened; new copy. **£3 3 0**

Heinemann: London 192[illegible]

*** No. 181 of 350 copies on hand-made paper for sale, signed and numbered by the artist.

66 **GAY** (John) WINE, A POEM. Sm. folio, a type facsimile reprint of Gay's first work, with an introduction by Iolo A. Williams. Boards, AS NEW. **6/-**

Dulac and Co.: London 192[illegible]

*** Limited to 300 copies. First published in May, 1708, and omitted by Gay in his collected works.

67 **GLANVILL** (Joseph, *F.R.S.*) ESSAYS ON SEVERAL IMPORTANT SUBJECTS in philosophy and religion [Against confidence in philosophy, and matters of speculation. Of scepticism and certainty. Modern improvements of useful knowledge, etc.]. Sm. 4to, modern russia, gilt, g.e. **£3 5 0**

J. D. for John Baker: *London* 1676

⁂ Hazlitt III. 97.

68 **GOFFE** (Thomas) THE RAGING TURK, or, Bajazet the Second. A Tragedy written by Thomas Goff, Master of Arts, and Student of Christ-Church, in Oxford, and acted by the students of the same house. [Quotation.] The Second Edition. 12mo, small slit in first nine leaves, old name on title-page, a few headlines shaved, contemporary blind-panelled calf. FINE COPY. **£4 15 0**

For G[abriel] Bedell and T[homas] Collins: *London* 1656

69 **GOOGE** (Barnabie) THE ZODIAKE OF LIFE, written by the excellent and christian poet, Marcellus Palingenius Stellatus. Wherein are conteined twelve severall labours, painting out most lively, the whole compasse of the world, the reformation of manners, the miseries of mankinde, the pathway to vertue and vice, the externitie of the soule, the course of the heavens, the misteries of nature, and divers other circumstances of great learning, and no lesse judgement. Translated out of Latine into English, by Barnabie Googe, and by him newly recognished. *Probitas laudatur et alget.* Hereunto is annexed (for the reader's advantage) a large table, as well of woords as of matters mentioned in this whole worke. Sm. 4to, title surrounded by a lace metal-cut border, printed chiefly in **black letter**, slightly stained, some leaves shaved, a few early marginal notes, contemporary limp vellum. **£16 10 0**

Robert Robinson: *London* 1588

⁂ Third or fourth edition. First edition 1565. (Lowndes, p. 1766.)

Mr. Palmer gives 3 preliminary leaves: this copy has four. (Catalogue of early and rare editions of English poetry, p. 227).

Collation: 9^4 A-P^8 Q-T^4 (lacks T^4, a blank leaf).

Barnabie George (1540-1594), kinsman to Sir William Cecil, who employed him in Ireland, 1574-1585. (Dictionary of National Biography, epitome, p. 510).

70 **GOSSIPS FEAST (THE)**, or, Morrall Tales. Taking a view of things past, discoursing of things present, and conjecturing of things to come. By a well known moderne Author. 4to (7 by $5\frac{3}{8}$ in.), blue roan roxburghe. **£12 10 0**

London: *Printed Anno Domini* 1647

71 **GOWER** (John) COMPLETE WORKS. Edited from the Manuscripts, with Introductions, Notes and Glossaries, by G. C. Macaulay. 8vo, facsimiles, 4 vol., original buckram, gilt. **£3 0 0**

Clarendon Press: *Oxford* 1899-1901

⁂ The best edition of Gower and the only critical text of the "Confessio Amantis" extant, based, as it is, on the first-class manuscripts preserved in the Bodleian Library, Oxford. The edition was originally undertaken from the point of view of the "Confessio," but for the sake of completeness the French and Latin works were added.

72 **HALLE** (Edward) THE UNION OF THE TWO NOBLE AND ILLUSTRE FAMELIES of Lancastre and Yorke, beyng long in continuall discension for the croune of this noble realme, with al the actes done in both the tymes of the princes, both of the one linage and of the other, beginnyng at the tyme of kyng Henry the fowerth, the first aucthor of this devision, and so successively proceading to ye reigne of the high and prudent prince, kyng Henry the eyght, the indubitate flower and very heire of both the saied linages. Whereunto is added to every kyng a severall table. Folio, **black letter,** fine ornamental woodcut border round title, large initial letters, a few small holes, title leaf cut round and mounted (as in nearly every copy), russia gilt, g.e. (lower joint a little weak), some lower edges uncut. **£12 0 0**

Richard Grafton: London 1550

*** Collation: A^4 A^8 B-E^6 F^2 a-g^6 h^8 j^2 a-q^6 r^8 g^3 A-J^6 K^8 L^3 AA-DD^6 aa-ee^6 ff^7 aaa-iii^8 kkk^7 lll^3 a-z A-Y^6 Z^5. Fourth edition. This edition was prohibited by Act of Parliament in 1555. With marginal references throughout (Lowndes 984).

Richard Grafton, printer in London, was the son of Nicholas Grafton of Shrewsbury. In 1526 he was apprenticed to John Blage of London and became a freeman of the Grocer's Company in 1534. Died in 1573.

73 [**HARSNETT** (Samuel)] A DECLARATION OF EGREGIOUS POPISH IMPOSTURES, to withdraw the harts of her Majesties subjectes from their allegeance, and from the truth of Christian religion professed in England, under the pretence of casting out devils: practised by Edmunds, *alias* Weston, a Jesuit, and divers Romish priests, his wicked associates. Whereunto are annexed the copies of the confessions, and examinations of the parties themselves, which were pretended to be possessed, and dispossessed, taken upon oath before her Majesties Commissioners, for causes ecclesiasticall. [*Ornament.*] Sm. 4to, crushed brown morocco, gilt, g.e., by Zaehnsdorf. **£48 10 0**

James Roberts: London 1603

*** Collation: A—Nn^4 Oo^2. Lowndes 1006: FIRST EDITION. Allibone 794: "THIS IS NOW A RARE BOOK."

Samuel Harsnett (1561-1631), Archbishop of York; scholar and fellow (1583) of Pembroke Hall, Cambridge; M.A., 1584; D.D., 1606; Master of Pembroke Hall 1605-1616; censured by Whitgift for sermon against predestination, 1584; Vicar of Chigwell, 1597-1605; Chaplain to Bancroft when Bishop of London; Archdeacon of Essex, 1603-1609; vice-chancellor of Cambridge 1606 and 1614; Bishop of Chichester 1609-1619; of Norwick, 1619-1628; Archbishop of York, 1629-31; unpopular with puritans, founded schools at Chigwell; bequeathed his library to the corporation of Colchester. D.N.B., Epitome, 578-9.

Anders, *Shakespeare's Books,* 109: In 1585-6 William Weston and other Romanists performed their prodigies, which, it was hoped, would prove a potent means "of converting Protestants." The scene of their doings was chiefly in Sir George Peckham's house at Denham, in Bucks. The fiends thus cast out were legion. There could be no mistake about the facts, as there was no lack of eye-witnesses, and the devils had actually been seen swimming like fishes under the skins of the demoniacs. In 1586, Weston, the Jesuit, was imprisoned. Twelve years later there was discovered in the house of a Catholic gentleman, *The book of Miracles,* ascribed to Father Weston, containing an account of the prodigies in question. The book, a manuscript volume, is no longer extant, but Harsnett gives numerous quotations from it, and refers to it as "the penned book of miracles" and "an English treatise in a written hand" (p. 1). The chief persons dispossessed by the exorcists were examined, or re-examined, on their oath by a commission in the year 1602; and the Privy Council ordered Samuel Harsnett to publish an account of the proceedings. For further information about Weston, Harsnett, etc., consult G. T. Law's paper on Devil hunting in Elizabeth England, in the Nineteenth Century, March 1894, and Spalding, Elizabethan demonology.

Theobald was the first to point out that Harsnett's book supplied the material

HARSNETT(SAMUEL)—*continued.*
for the *diablerie* of the scenes in *King Lear* in which Edgar assumes the *rôle* of Mad Tom.

In Harsnett's work we find, among many other names of devils, the following: Fraterretto, Fliberdigibbet, Haberdicut or Hoberdicut, Hoberdidance, Maho, Modu, Purre, Smolken. These are all in King Lear. The following passages in *Lear* place the claim of Shakespeare read this book beyond all doubt: "Five fiends have been in poor Tom at once; of lust, as Obidicut; Hobbididance, prince of dumbness; Mahu, of stealing; Modo, of murder; Flibbertigibbet, of mopping and mowing, who since *possesses chambermaids and waiting-women.*" (Act iv., Scene 1.). In this last sentence is a reference to the maids of the Peckham family, where the exorcists carried on their tomfoolery. Sara Williams was a special favourite of the devils. When she was "troubled with a wind in her stomache, the priests would say at such times, that then the spirit began to rise in her." And "if they heard any *croaking in her belly* . . . then they would make a wonderful matter of that." At one time the priests declared the croaking to be a devil speaking "*with the voyce of a toade.*" Shakespeare had this in mind when he made Edgar say (Act III, Scene 6) "The foul fiend haunts poor Tom *in the voice of* a nightingale. Hopdance cries in *Tom's belly* for two white herring. *Croak not, black angel*; I have no food for thee." Again Harsnett says: "Ma: Maynie had a spice of the *Hysterica passio*, as seems from his youth, he himself terms it the *Moother*" (p. 25). Shakespeare puts the following words into Lear's mouth:

"O, how this *Mother* swells up towards my heart!
Hysterica passio, down, then climbing sorrow,
Thy element's below."

We also have plenty of other parallels; for instance Harsnett tells us that Maynie had seven devils cast out of him and that he *curled his hair*, owing to the devil of pride. When Lear asks Mad Tom what he had been, he replies: "A serving-man, *proud* in heart and mind; that *curled my hair* [etc.].

The fact that Shakespeare used this book has been used as an argument that he was a protestant (Jaggard, 142). D.N.B., ix., 53: At least one passage of this book must have been in Milton's mind when he wrote *L'Allegro*.

A copy of this book was exhibited in the British Museum "First folio" Tercentenary Exhibition (Catalogue, p. 58, No. 30).

73A [**HAYWARD** (Mrs. Eliza)] THE SECRET HISTORY OF THE PRESENT INTRIGUES of the Court of Caramania. 8vo, **second edition,** boards. **£1 15 0** 1727

*** This edition contains a two-page "Key" at end. Esdaile, English Tales and Romances, p. 240.

74 **HAYWARD** (Sir John, 1564-1627) THE FIRST PART OF THE LIFE AND RAIGNE OF KING HENRIE THE IIII. Extending to the end of the first year of his raigne. Sm. 4to, fleur-de-lis device of the printer on title (McKerrow 294), historiated initials and head and tail pieces, a few corners repaired, the last leaf only having a figure of the pagination damaged, blue polished morocco, gold line border on sides, double gold line frame with crown and floral ornaments at corners, in centre the Miller Arms impressed in gold, g.e., inside gold line border by W. PRATT, *Britwell Court copy.* **£12 10 0** *John Woolfe [sic]: London* 1599

*** One of the most intriguing books in English literature. It is dedicated in Latin and in very eulogistic terms to the Earl of Essex. Queen Elizabeth offended at the terms used, ordered Bacon to read the book with a view of discovering whether it concealed treason. Bacon reported in the phrase that has become classical that he found no treason but many felonies, as the author had stolen much from Cornelius Tacitus! In spite of Bacon's report, directions were given for the removal of the offending dedication, and Hayward was brought before the Star-Chamber and imprisoned. He does not seem to have been released until after the execution of Essex. In spite of the order for the removal of the dedication, no copy appears to exist without it. Mr. H. R. Plomer, who published an exhaustive study of Hay-

HAYWARD (SIR JOHN)—*continued.*

ward's work in The Library for 1902, noted no less than five varieties of the two distinct issues. All have the same imprint anhd date, and in spite of the suggestion which has been made that it was reprinted later with the original date, Mr. Plomer is of opinion that all the varieties were issued by Wolfe at the date specified. The above copy differs from all those described in Mr. Plomer's article. It belongs to the earlier of the two issues, and all the errata except two are uncorrected. Page 19, however, is correctly numbered. But the colophon is without the date. In every other copy seen the date is at the end of the colophon as well as on the title.

The subject of the deposition of Richard II. by Parliament was a sore point with Elizabeth, and there can be no doubt that it was this and not the dedication to Essex which caused her to prosecute the author. There were several old plays dealing with the same episode, and in 1597 the first quarto of Shakespeare's Richard II. was issued. Elizabeth is declared to have exclaimed on being shown a document of Richard II., "I am Richard II.: know ye not that?" Her political opponents nicknamed her "Richard II." On the eve of Essex's rebellion in 1601 the leaders arranged with the Lord Chamberlain's company of actors to play Richard II. to encourage the conspirators. Whether this was Shakespeare's play or one of the other ones is doubtful. Enough has been said to show what an important subject the deposition of Richard II. was at this time. The Pope had called upon the English people to depose Elizabeth, the stage was rife with versions of the only case of the kind in English history, and Elizabeth thought it well to try to stop the circulation of a plain and straightforward history. The Queen and Star Chamber both failed in spite of the imprisonment of author and printer, and the number of varieties of the book appears to indicate that the printer was forced to use several presses to keep pace with the demand.

75 **HAYWARD** (Sir John) OF SUPREMACIE IN AFFAIRES OF RELIGION. Sm. 4to, woodcut device on title, some headlines cut into, half bound. **£4 0 0** *John Bill: London* 1624

*** Dedicated to Prince Charles, afterwards Charles I. An argument is favour of the royal supremacy, suggested by a conversation in which Hayward took part in 1605 at a dinner at the house of Tobias Matthew, then Bishop of Durham.

76 **HAYWARD** (Sir John) THE LIFE AND RAIGNE OF KING EDWARD THE SIXT. Sm. 4to, **first edition,** engraved title, folded, with slight damage to fore-edge, with portrait of the King by Ro. Vaughan, engraved portrait of author, polished calf, one or two headlines slightly shaved, by BAYNTUN. **£5 10 0** *John Partridge: London* 1630

77 **HERODOTUS.** THE HISTORY OF HERODOTUS. Translated from the Greek. By ISAAC LITTLEBURY. 2 vol., 8vo, old panelled calf, with the **Arms of the Earl of Rockingham** impressed in gold on sides, the armorial bookplate inside front covers and the autograph signature "Rockingham" on title. **£4 0 0** *E. Castle & S. Buckley: London* 1709

78 **HEYWOOD** (Thomas) THE LATE LANCASHIRE WITCHES. A well received Comedy, lately Acted at the Globe on the Bank-side, by the Kings Majesties Actors. Written by Thom. Heywood and Richard Broome. Sm. 4to, **first edition,** polished morocco, gold line border on sides, inside gold dentelles, FINE COPY. **£16 0 0**

Printed by Thomas Harper for Benjamin Fisher 1634

*** A, 2 leaves; B—L in fours. This play is based on the Lancashire witch trials of 1633. The alleged witches were still in prison, and one of the authors must have seen the actual depositions, as many of the incidents are almost verbatim. It is possible that it was written in order to back up the popular belief. Not in Sayle U.L.C.

79 **H[ODDESDON]** (J.) THO. MORI VITA ET EXITUS: or, the history of Sr. Thomas More. 12mo, portrait, old sheep (repaired). **£2 10 0**
E. Cotes: London 1652

⁂ Lowndes, 1079: "With portrait of Elstrake. An interesting abridgment of the principal events of More's life." First edition. Allibone, p. 856, No. 2. Watt, 501 f. Dedicated to his "worthily most honoured kinsman" in a strangely worded epistle, says that he dealt with More "as his nurse did, throwing him over the hedge into your arms, lest his memory should perish in the waters of Lethe."

80 **HOOKER** (Richard, 1553?-1600, *the judicious Hooker*) OF THE LAWES OF ECCLESIASTICAL POLITIE; the Sixth and Eighth Books. By Richard Hooker. A work long expected, and now published according to the most Authentique Copies. Small 4to ($7\frac{3}{8}$ by $5\frac{7}{16}$ in.), **first edition,** ornaments and initial letters, original polished sheep, blind 3-line fillet borders on sides, **fine unpressed copy in the original state. £4 15 0**
Richard Bishop: London 1648

⁂ In the *Laws of Ecclesiastical Polity* Hooker presents an elaborate, dignified and learned defence of the ministry, ritual and ceremonies of the Church of England. Its polemical arguments have satisfied many; its literary merits have charmed all." (Allibone).

Collation: A2, B—Q in fours, R, 2 leaves, S—2, Aa-Ee in fours.

81 [**HOWELL** (James, *Author of "Epistolae Ho-ellianae,"* 1594?-1666)] THE NUPTIALLS OF PELEUS AND THETIS: consisting of a masque and a comedy, or the the (*sic*) great royall ball, acted lately in Paris six times by the King in person, the Duke of Anjou, the Duke of Yorke, with divers other noblemen. Also by the Princess Royall Henrette (*sic*), Marie, the Princess of Conty, the Dutchess of Roquelaure, the Dutchess of Créquy, with many other ladies of honour. [The nuptials of Peleus and Thetis: a new Italian comedy, whence the preceding masque was extracted, made English by a nearer adherence to the original, then to the French translation (Translated from the *Tetide* of D. Gabrielli)]. Sm. 4to, *very early impression,* half green roan. **£12 0 0**
For Henry Herringman: London 1654

⁂ *Notes on the writings of James Howell,* p. 37, No. 34; Dict. Nat. Biog. X. p. 1114; Hazlitt: *Play Collector's Manual,* p. 169; Hazlitt, I., p. 225; Lowndes, p. 1129; Watt 521k; Baker I. p. 377; IV. p. 90, No. 150, 151. Not in Wood: *Athenae.*

PROVENANCE: Duke of Roxburghe (Arms stamped on reverse of title. Catalogue 5139); W. B. Rhodes; and Christie Miller (Cat. 23-26 March, 1925, No. 326).

That this copy is a very early impression may be seen in the following way: in the catchword of p. 1, "and," the "d" shews a tendency to fall below the line; in the present copy it is in position, but as the impression went on the "d" dropped slightly as may be seen in one of the B.M. copies (162. h. 53): at a still later period it has dropped quite below the line (see B.M. 643. d. 47).

82 **HOWELL** (James) LONDINOPOLIS; An Historicall Discourse, or Perlustration of the City of London, the Imperial Chamber, and Chief Emporium of Great Britain: whereunto is added another of the City of Westminster [*etc.*]. Folio, **first edition,** frontispiece containing a full-length portrait of the author (fine impression), panoramic view of London and the Thames (shewing old London Bridge, the Globe Theatre, the Bear Garden, etc.), some leaves frayed, old sheep. **£4 10 0** *J. Streater: London* 1657

83 **HUARTE** (Juan) EXAMEN DE INGENIOS: THE EXAMINATION OF MEN'S WITS. In which, by discovering the varietie of natures, is shewed for what profession each one is apt and how far he shall profit therein. Translated out of the Spanish tongue by M. Camillo Camilli, Englished out of his Italian by R. C., Esquire. Sm. 4to, device on title, half calf. **£5 10 0** *Adam Islip for Thomas Adams: London* 1616

⁂ This translation of the famous work of Huarte was made by Richard Carew (1555-1620), author of the "Survey of Cornwall." Although his initials are on the title, the work has been attributed (by Ant. A. Wood, etc.) to Thomas Carew.

84 **JONSON** (Benjamin, *"Ben Jonson,"* 1573?-1637) VOLPONE: or the Fox [Complimentary verses in Latin and English]. [For a facsimile of title see Wise. *Ashley Cat.* III. plate at p. 5.] Sm. 4to, **first edition, first issue, variety B,** some headlines partly in facsimile, otherwise sound copy, modern calf. **£130 0 0** *For Thomas Thorpe*: [*London*] 1607

⁂ A very rare variety of the first issue. Not in the British Museum or the Ashley Library. No copy of any variety or issue recorded by Sayle. Hazlitt, Lowndes and Greg do not differentiate the issues.

We have been able to compare three copies of this book and find that they all differ from the description given by Mr. Wise (Ashley Cat. III. 4.) We propose, provisionally, to divide them into two issues, of which the earlier shows three varieties. The difference in the issues lies in the amount and arrangement of the preliminary matter: in the second issue the poems, etc. are re-arranged and a two page contribution, "To the worthiest maister Jonson," added. We have taken the addition of a poem to indicate a later date. Of the three varieties of the first issue the one we have taken to be the earliest is represented by the copy which contains Ben Jonson's presentation inscription to John Florio, now in the British Museum (c. 12 e. 17) which has signature F1 printed E1; the second variety (the present copy) has this error corrected; the third variety is represented by the other Museum copy (C. 34, d. 2) which has an extra leaf inserted between leaf A3 and A4 containing the extra poem, "To the worthiest Maister Jonson." We are very doubtful as to the reality of this variety, as it may be the second variety with a leaf from the second issue inserted by a previous owner. We give a detailed description of the points of difference:—

Issue 1. Variety A. Collation: [A]1[1] q[4] A-N[4] O[1].

Description: [A] 1*a*: BEN: IONSON / his / VOLPONE / or / THE FOXE / —*Simul & iucunda, & idonea dicere vitae.* / Printed for *Thomas Thorppe.* / 1607 [A] 1*b*: (blank); q1*a*: TO THE MOST NOBLE / AND MOST AEQVALL / SISTERS/THE TWO FAMOVS VNIVERSITIES; q1*b*—q4*a*: THE EPISTLE; q4*b*: *AD VTRAMQVE ACA- / DEMIAM*, De BENIAMIN / IONSONIO; A1*a*: *Amicissimo, & merititissimo* / BEN: IONSON; A1*b*: *To my friend Mr.* IONSON./ EPIGRAMME: A2*a*: To my deare friend, Mr. Benia-/min Ionson, vpon his FOXE; A2*b*: *To my good friend. Mr. Ionson;* A3*a*: To his deare Friend, Benia-/min Ionson / his / VOLPONE; A3*b*: *To my worthily esteemed Mr Ben. / Ionson;* A4*a*: *THE PERSONS OF* / THE COMOEDYE; A4*b*: The PROLOGVE; B1*a*—O1*a* (text); O1*b*: (epilogue). With signature F1 misprinted "E."

Issue 1. Variety B. As issue 1, variety A, but with the error in the signatures corrected Issue 1. Variety C. As Issue 1, Variety B, but with an extra leaf inserted between signatures A3 and A4, occupied by a poem which occurs in the collation of the second issue: "To the worthiest Maister Jonson."

Issue 2. As we have not been able to examine a copy of this issue, we quote *verbatim et literatim* Mr. Wise's description in so far as it differs from the above. The collation is the same as Issue 1, variety A, except for the insertion of a leaf between A4 and B1. The description is also the same as far as A1*a*; but from A1*b*. to A4*b* the type has been entirely reset; after that there is apparently no difference. Mr. Wise describes A1b to A4b: 'To my worthily-esteemed Mr. Ben: Ionson (signed "E. S.") and *To the true Mr. in his Art. B. Ionson* (signed "I. F.") both A1 verso; *The Persons of the Comoedye* and *The Argyment* (an Anagram in seven lines of verse) both A2 recto; *To my good Friend, Mr. Ionson* (signed "D. D.") and *To the ingenious Poet* (signed "I. C."), both A2 verso; *To the worthiest Maister*

BEN: IONSON

his

VOLPONE

Or

THE FOXE.

—— Simul & iucunda, & idonea dicere vitæ.

Printed for *Thomas Thorppe.*
1607.

JONSON (B.). VOLPONE—*continued.*

Ionson (signed "N. F."), A3 recto and verso; *To his deare Friend, Beniamin Ionson* (signed "G. C."), A4 recto; *To my deare friend, Mr. Ionson.* Epigramme, and *To the Reader upon the worke* (signed "T. R."), both A4 verso; an unsigned leaf with To my deare friend, Mr. Beniamin Ionson, vpon his Foxe (signed "F. B.") upon its recto, and *The Prologve* upon its verso. "Jonson here [in *Volpone*] returned to comedy, but to comedy both simpler in conception, stronger in action, and more ethical in aim, than its predecessors. He allowed this catastrophe in the interest of morals to swerve from 'the strict rigour of comic law,' 'my special aim being to put a snaffle in their mouths that cry out we never punish vice in our interludes.'" (D.N.B. x. p. 1071).

[See facsimile of title on previous page.]

85 **JONSON** (Ben.) NOTES ON BEN JONSON'S CONVERSATIONS with William Drummond of Hawthornden, January, M.D.C.XIX. 8vo, original cloth. **12/6** *Printed for the Shakespeare Society,* 1842

86 **LANGBAINE** (Gerard) AN ACCOUNT OF THE ENGLISH DRAMATICK POETS: or, some observations and remarks on the lives and writings of all those that have published either comedies, tragedies, tragi-comedies, pastorals, masques, interludes, farces or operas in the English tongue. 12mo, **first edition,** 8 ll., 556 pp., 18 ll. (last two leaves errata and ticket leaf), contemporary calf (modern end papers) with the bookplate of Ernest E. Baker, F.S.A. **£6 10 0**

L. L[ichfield] for George West and Henry Clements: Oxford 1691

*** Jaggard, *Shakespeare,* p. 189; Ingleby, *Shakespeare Allusions,* p. 408; Lowe, p. 210; Grolier Club, 515; B.M., First folio *Exhibition Cat.,* p. 65, 12. Pp. 453-470 are devoted to Shakespeare.

87 **LEICESTER'S COMMONWEALTH.** . . . By Robert Parsons, Jesuite. Whereunto is added Leicesters-Ghost. 12mo, polished calf. **£5 0 0** [*Without name of printer*]: *London* 1641

*** This copy lacks signatures M7 & 8 of part I. Some copies contain a portrait which is not here present. There are two issues: one having the name—Robert Parsons—and place of printing, London, while the other omits both these. Although the title-page attributes "Leicester's Commonwealth" to Parsons this is not the opinion of modern authorities, and it is still less likely that it was written by Lord Burleigh, as has been suggested. The second portion "*Leicester's Ghost*" is in verse. Walpole (Park's Ed.), II., p. 64. Grolier Club 520.

88 **LIVIUS** (Titus) ROMANE HISTORIE. Also the breviaries of L. Florus, with a chronologie to the whole historie [compiled according to the tables and records of Verrius Flaccus, etc.], and the topographie of Rome in old time [by J. B. Marlianus]. Translated out of Latine into English, by Philemon Holland, doctor in physicke. [Device, McKerrow 324.] Folio, **first edition,** 5 ll., 1404 pp., 20 ll. (with original blank leaf at beginning), old calf, fine copy, with the bookplate (dated 1701) of the Earl of Essex. **£8 0 0** *Adam Islip: London* 1600

*** Palmer 67; Jaggard, *Shakespeare,* 196; B.M. 1008; Hazlitt II., 354; D.N.B. IX., 1046; Sayle 2428; Herbert 1288. Holland's first translation. Contains a portrait of Queen Elizabeth on reverse of title.

89 [**LLUELLYN** (Martin)] MEN-MIRACLES: with other poemes. 16mo, **first edition** [16] + 152 pages, with fragments from a black letter book as end papers, title slightly split, last leaf defective and stained, half calf, joints weak. **£25 0 0**

[*London*] 1646

⁂ The Hoe Auction Catalogue and the British Museum General Catalogue attribute this book to London: the former also suggests that the complimentary poem prefixed to this volume signed "W. C.," is by William Cartwright, the dramatist (Hoe. Part I, No. 2045 and D.N.B., xi, 1319), but in view of the fact that Cartwright died in 1643 (D.N.B., *Epitome*, 211) and that this volume contains an elegy on his death (p. 128) this ascription seems doubtful.

The title-poem, which is a satire in Hudibrastic vein and metre, upon the travellers's tales of Mandeville and others, but especially of Tom Coryate, is followed by smaller pieces, of which, as an example, a spirited and humorous FISHING SONG is given in Brydges's *Censura* (x, 131). The book also provides many curious sidelights on the social life of the seventeenth century: for instance we have allusions to women preachers, a Dutch translation of Donne's poems (A5*a*) and football (p. 8); on A5*b* we learn that at that period the hackney-coach fare was "a groate a mile"; there are poems on "COCK-THROWING" (p. 61), a "song against ale" (p. 63), "AGAINST FISHING" (p. 67), an "elegy on the death of Sir Henry Spelman" (p. 113) on Archbishop Laud (p. 129), etc., etc.

Martin Lluellyn (or Llewellyn), 1616-1682, poet, physician and principal of St. Mary's Hall, Oxford, of WESTMINSTER SCHOOL and Christchurch, Oxford; during the Civil War he served in the Royalist army.

90 **MARMION** (Shackerley) HOLLANDS LEAGVER. An Excellent Comedy as it hath bin lately and often Acted with great applause, by the high and mighty Prince Charles his Servants; at their private house in Salisbury Court. Sm. 4to, **first edition,** polished calf, inside gold dentelles, few headlines shaved, but FINE COPY. **£20 0 0**

Printed by I. B. for John Grove dwelling in Swan-Yard within Newgate. 1632

⁂ A—L in fours, title on A2. This play relates to an extraordinary incident at Blackfriars when a certain Mrs. Holland, a lady of more than doubtful reputation, resisted the attempt of the officers of the law to arrest her and break up her establishment for many months. It contains what is almost the first reference to Petronius in English, some of the names of the characters being taken from the Satyricon, and many allusions and references occurring throughout. The first play by this author. Not in Sayle U.L.C.

91 [**MAYNE** (Jasper)] THE CITYE MATCH [for a facsimile of title see Wise: *Ashley Library,* III. plate at p. 130], folio (11 15/16 by 7 7/16 in.), **first edition,** maroon morocco, roxburghe, gilt, FINE LARGE COPY, SOME EDGES UNCUT. **£24 0 0**

L. Lichfield: Oxford 1639

⁂ COLLATION: A—S².

DESCRIPTON: A1*a*: (title, within a border of double rules) THE / CITYE MATCH. / *A* / COMOEDYE. / *PRESENTED TO THE* / KING and QVEENE / *AT WHITE-HALL.* / ACTED SINCE / AT BLACKFRIERS BY HIS / MAIESTIES *Servants.* / HORAT. de Arte Poet. / *Versibus exponi Tragicis res Comica non vult.* / [Double rule] / *OXFORD,* / Printed by LEONARD LICHFIELD, Printer to / the UNIVERSITY. / [Rule] / *Anno Dom.* M.DC.XXXIX; A1*b*: (blank); A2*a*: [Ornaments] / TO THE READER; A2*b*: [Ornaments] / THE PROLOGVE TO THE / KING AND QUEENE; B1*a*: [Ornaments] / THE PROLOGVE / AT / *BLACK-FRIERS;* B1*b*: The Persons of the Play; B2*a*—S1*b*: [Text]; S2*a*: [Ornaments] THE EPILOGVE / *AT* / *WHITEHALL;* S2*b*: [Ornaments] / THE EPILOGVE / *AT BLACK-FRIERS.*

Hazlitt: *Play Collector's Manual*, p. 42: "Pepys notes that at the King's Playhouse, in September, 1668, he 'saw the City Match, not acted these thirty years, and a silly play.'" Greg p. 76. Wise: *Ashley Library*, p. 131: measuring 10¾ by 7⅛

MAYNE (JASPER)—*continued.*

inches (much smaller than the present copy). Drake: *Shakespeare and his times*, I. p. 388: quotes this play to illustrate popular conceptions of natural history in Elizabethan times. Wood III. 972. De Ricci: *Book-collector's gwide*, p. 396. Clawson 531. Madan p. 215, No. 16. Sayle 5495. Halliwell p. 50. British Museum Catalogue of English books, p. 1086: The British Museum copy measures 11 3/16 by 7 3/16 inches, and is therefore smaller than the present copy. Baker II. p. 505, No. 1, and III. p. 105, No. 214. Watt 660c. Lowndes p. 1525. Allibone p. 1255, No. 2. Hazlitt, *Handbook*, p. 385, No. 2.

Jasper Mayne (1604-1672) dramatist; student of Christ Church, Oxford, 1627; M.A., 1631; D.D., 1646; wrote, also *The Amorous War* (tragi-comedy) 1648; wrote controversial pamphlets; appointed Canon of Christ Church, Oxford, Archdeacon of Chichester, and chaplain in ordinary to the King.

Leonard Lichfield (or Litchfield), printer at Oxford, in Butcher Row [Queen's Street] 1635-1647; son of John Lichfield, whom he succeeded as University Printer in 1635; staunch Royalist, and was described in Puritan tracts as the "malignant printer." His printing office was destroyed in the great fire that broke out on October 6th, 1644. He died in 1657.

92 **M[ENNES]** (Sir J[ohn]) and S[MITH] (Ja[mes]) MUSARUM DELICIAE: or the muses recreation. Conteining severall select pieces of sportive wit. By Sr. J. M. and Ja. S. [Ornament.] 12mo, portrait of Mennes inserted, small piece torn from blank corner of title leaf, old calf, modern gilt. SOME LOWER EDGES UNCUT. FINE COPY. **£42 0 0**

For Henry Herringman: London [*August* 28] 1655

*** Dictionary of National Biography, thin paper edition, vol. 1, p. 465.

COLLATION: A^4 B—E^8 F^{15} G^4. A1, a blank leaf. (Grolier Club: Catalogue of original and early editions of English writers, from Wither to Prior, No. 547.)

FIRST EDITION. RARE. Not in Palmer: Catalogue of first and rare editions of English poetry, or Bibliotheca Anglo-Poetica (neither of which quote either edition), not in Watt: Bibliotheca Britannica, who quotes the second edition (col. 664q.), the British Museum (which has the later edition, British Museum General Catalogue "M," vol. I., p. 106), or Wood: Athenae Oxonienses, 1817 (which also quotes the second edition, vol. III., p. 776).

There are two issues of this edition, (1) signature F having 16 leaves, (2) with 15 leaves. This copy is of issue (2). In issue (1) F4 is repeated, but as it contains a serious printer's error it is usually cancelled.

Sir John Mennes (1599-1671), admiral; recommended by Sir Alexander Brett for command, 1626; served in the narrow seas; raised a troop of carabineers, 1640; knighted, 1642; governor of North Wales for Charles I., 1644; commander of the king's navy, 1645; comptroller of the Navy, 1661, "though not fit for business," according to Pepys; commander in chief in the Downs, and admiral, 1662 (D.N.B., Epitome, p. 868). James Smith (1605-1667), divine and poet; of Christ Church and Lincoln College, Oxford; D.D., 1661; chaplain to the Earl of Holland; became Archdeacon of Barnstaple and rector of Exminster, 1664 (D.N.B., Epit., p. 1213). This volume of verse is published as the work of Mennes and Smith; it is, however, known that there were also other contributors. Some of the poems are distinctly licentious. In order to give an idea of the contents we give the titles of a few of the pieces: "To Parson Weeks: an invitation to London"; "Upon a surfeit caught by drinking evill sack, at the George Tavern in Southwark"; "Upon chesse-play: to Dr. Budden"; "Upon the biting of fleas"; "Upon Madame Chevereuze swimming over the Thames"; "Upon Aglaura in folio"; "To a lady vex'd with a jealous husband"; "Tom Bagnell's ballet"; "Upon the naked Bedlams, and spotted beasts, we see in Covent Garden."

93 **MILTON** (John) [LAWRENCE (Henry)] Of our Communion and Warre with Angels. Being certain Meditations on this subject. 4to, **first issue,** half russia. **£2 10 0** [*Amsterdam*] 1646

⁂ Lowndes, 1324: "It is conjectured that Lawrence profited by Milton's discourse in the composition of this treatise, as it was on a subject of which that great poet was particularly fond. Milton addressed his twentieth sonnet to Lawrence." Milton and Lawrence were, of course, close friends.

94 **MILTON** (John) PARADISE LOST: a Poem in twelve books. The Author, John Milton. The fourth edition, adorned with sculptures. Folio, portrait by R. White, numerous plates, D3 repaired, not affecting text, a few leaves slightly stained, old calf, rebacked, modern end-papers, UNPRESSED COPY. **£10 10 0**

Miles Flesher for Richard Bentley and Jacob Tonson: London 1688

⁂ Fourth (FIRST ILLUSTRATED) Edition.
COLLATION: A, B^2, C—Xx^4, Yy, Zz, Aa^2. Portrait and twelve plates.
This copy is of the rarer issue, the imprint reading: "London, printed by Miles Flesher, for Richard Bentley, at the Post-Office is Russell-Street, and Jacob Tonson at the Judge's-Head in Chancery-Lane, near Fleet-Street. MDCLXXXVIII."
With VISCOUNT BIRKENHEAD'S bookplate.

Bound with: **MILTON** (John) PARADISE REGAINED: a Poem in IV. books. To which is added, Samson Agonistes. The Author, John Milton.

R. E. [? Robert Everingham] for Randal Taylor: London 1688

⁂ Third edition of *Paradise regained*, and of *Samson Agonistes*, especially printed for insertion with this this edition of *Paradise lost.*
COLLATION: A—R^2, A—H^4.

95 **MILTON** (J.) PARADISE LOST: Type Facsimiles of the first edition. 8vo, cloth. **£1 5 0** 1877

96 **MILTON** (John) COMUS and other Poems. 4to, vellum roxburghe, uncut. **15/-** *Cambridge University Press* 1906

⁂ The other poems consist of Arcades; L'Allegro; Il Penseroso; Lycidas; On the morning of Christ's Nativity; At solemn Musick; Sonnets.
One of 225 copies (on hand-made paper) for sale.

97 **MILTON** (John) AREOPAGITICA. Roy. 8vo, mauve cloth. **£1 1 0** *Printed for Sydney Humphries: London* 1921

⁂ Reprinted from an edition dated 1780 and published on behalf of the London Library

Superb binding with decorated vellum doublures.

98 **MILTON** (John) EARLY POEMS. 4to, large woodcut on verso of first leaf and numerous ornamental initials by CHARLES RICKETTS. In a magnificent "Sutherland" binding of green polished levant morocco, gold lines on sides and back; inside vellum doublures with delightful design by LEON V. SOLON, tooled in mistletoe green, pale blue and gold. *Light green watered silk end leaves, t.e.g.*, others uncut, by BAGGULEY. **£30 0 0**

Hacon and Ricketts: London [N.D.]

*** One of 310 copies printed on hand-made paper and seen through the press by Charles Sturt. This is an admirable example of the style of binding named after the Duchess of Sutherland.

99 **MONTAIGNE** (Michel, *Sieur de*) [*Ornament.*] ESSAYES/Written In/French/By Michael Lord of Montaigne, Knight of the/Order of S. Michael, Gentleman of the French/Kings Chamber:/Done into English,/according to the last French edition,/by JOHN FLORIO/Reader of the Italian tongue vnto to Soueraigne/maiestie of ANNA, QUEENE OF ENGLAND,/Scotland, France and Ireland,/&c./And one of the Gentlemen of hir Royall Priuie Chamber./[*Ornament*]/[*Rule*]/London:/Printed by Melch. Bradvvood for Edvvard/Blovnt and William Barret./1613. Folio (11⅛ by 7 3/16 in.), printer's ornaments and ornamental woodcut initial letters, portrait of Florio by WILLIAM HOLE. Title-page slightly soiled, a few small stains and rust-holes, red crushed morocco, gilt ornamental panels on sides, ornaments on back in compartments, gilt edges of boards and inside dentelles, g.e. by RIVIERE. **£17 10 0**

Melchior Bradwood for Edward Blount and William Barret: London 1613

*** Second Edition, and the first with Florio's Portrait (Lowndes, *Bibliographer's Manual*, p. 1588). This is the earliest edition known to Watt (*Bibliotheca Britannica*, 678*o*). "[IT HAS BEEN] SHEWN THAT SHAKESPEARE USED FLORIO'S TRANSLATION OF MONTAIGNE IN TEMPEST, ACT ii., SC. 2." (Lowndes, p. 1588). "THESE VERSES 'CONCERNING THE HONOUR OF BOOKES,' ASCRIBED TO SH—'S [SHAKESPEARE'S] PEN AT SIG. A4, APPEARED HERE FOR THE FIRST TIME." (Jaggard, *Shakespeare Bibliography*, p. 220). "[The edition of 1613 is] far rarer than that of 1603." *Karslake.*

"'The independence of his [Montague's] mind produces great part of the charm of his writings; it redeems his vanity, without which it could not have been so fully displayed, or perhaps so powerfully felt. In an age of literary servitude, when every province into which reflection would wander was occupied by some despot; when, to say nothing of theology, men found Aristotle, Ulpian, or Hippocrates, at every turning to dictate their road, it was gratifying to fall in company with a simple gentleman, who, with much more reading than generally belonged to his class, had the spirit to ask the reason for every rule.' *Hallam's Lit. Hist. of Europe.*" (Allibone, *Dictionary of English Literature*, p. 608).

100 **MORE** (Henry, *Cambridge Platonist*) LIFE, by R. Ward. 12mo, portrait, contemporary calf gilt, FINE COPY. **£1 2 0**

J. Downing: London 1710

101 [**MUNDAY** (Anthony)] A DISCOVERIE OF EDMUND CAMPION, and his Confederates, their most horrible and traiterous practices, against her Majesties most royall Person, and the Realme. Wherein may be seene, how thorowe the whole course of their Araignement, they were notably convicted of every cause. Whereto is added the Execution of Edmund Campion, Raphe Sherwin, and Alexander Brain, executed at Tiborne the 1 of December. Published by A. M. sometime the Popes Scholler, allowed in the Seminarie at Roome amongst them; a Discourse needefull to be read of every man, to beware how they deale with such secret seducers. 16mo ($5\frac{3}{8}$ by $3\frac{9}{16}$ in.), **first edition,** woodcut initial letters and ornaments, printed chiefly in **black letter**; polished brown morocco, gilt and blind line borders on sides, gilt lines and ornaments on back, and on edges and inside of boards, g.e. **£35 0 0**

For Edward White: London 1582

*** Collier, *Catalogue of the Rarest Books in the English Language*, I., p. 102. With the original blank leaf at A8. The last page contains the author's name "A. Munday."

102 [**NEVILLE** (Henry)] THE LADIES A SECOND TIME ASSEMBLED in Parliament: a continuation of the Parliament of Ladies: their votes, orders and declarations. Die Martis, August 2, 1647. Ordered by the ladies assembled in Parliament, that these their votes, orders and declarations, be forthwith printed and published. T. Temple, cler.; Mrs. Martha Peele, messenger. [Ornament.] Sm. 4to, wrapper. **£10 10 0**

[*September* 13] 1647

*** Collation: A—B⁴ (B4, a blank leaf). Thomason, I., 556. **FIRST EDITION.**

103 [**NEVILLE** (Henry)] THE PARLIAMENT OF LADIES: or, divers remarkable passages of ladies in Spring-Garden, in Parliament assembled. Together with certaine notes of the unlawfull assembly at Kates in Coven Garden. Vespre Veneris Martis. 26, 1647. Ordered by the ladies in Parliament assembled, that their orders and votes be forthwith printed and published, to prevent such misreports and scandals, which either malice or want of wit, hightned with snoffes of ale or staned clarat may cause, in the dishonour of the said votes and proceedings in Parliament. Ja. Kinsmll (*sic*) Clar. Parliament. [T]he second edition corrected by the originall unto which is added a supplement of some further proceedings in the Parliament. Sm. 4to. Wrapper. Some lower edges uncut. **£12 0 0**

[*May* 18] [1]647

*** Collation: A—B⁴.

Henry Neville (1620-1694), republican, political and miscellaneous writer; grandson of Sir Henry Neville; educated at Merton and University College, Oxford; visited Italy; author of the present and other coarse lampoons, etc. "This arch comment of the gallantry of the times" (Lowndes, 1296). Thomason, I., 504. Second edition.

104 **N[ICOLLS]** (R[ichard]) SIR THOMAS OVERBURIES VISION: with the Ghoasts of Weston, Mrs. Turner, the late Lieftenant of the Tower [Sir J. Elwes], and Franklin [In verse]. Sm. 4to, 1 l., 56 pp., woodcuts, sides notes, cut into, plain calf. **£45 0 0**

For R.M. and T.I. [? *London*] 1616

*** Not in Lowndes or Watt, B.M.C. of English books to 1640, p. 1132: The British Museum copy is also cut into. Maidment's Introduction to the Hunterian Club reprint. "'It is perhaps with some impropriety entitled *Sir Thomas Overbury's Vision*, for it is indeed the vision or dream of the author, upon whose imagination the trial of Sir Thomas's murderers in Guildhall, where he had heard it, made such impression that Sir Thomas appeared to him at night in his sleep, and led him to the Tower, and there relates how barbarously he was treated for his faithful services to his master (Robert Carr, Earl of Somerset). There is a wooden print of Sir Thomas, his ghost, and he concludes his tale with a request that our author should transmit to posterity his true tragedy. Then, as they are looking towards Traitor's Bridge, they see under the arch the ghost of Weston arise out of the Thames and he tells the story of his guilt in a penitential manner; and here we have his picture with a halter about his neck. After whom appears, in the same place, Mrs. Turner, whose figure, in like manner, also is attended with her confession. To her succeeds Sir Garvis Elwes, lieutenant of the Tower, and after him Franklin; each in a print attended with their speech. When the last sinks down, Sir Thomas winds up the whole with a panegyric upon the king's justice, bringing his said murderers (except the two noble chiefs) to execution, and with prayers that heaven would confound all treasonable attempts against him and the state: here the author wakes and so ends his vision.' . . It is evident neither Anthony à Wood, nor, at a more recent period, Haslewood, ever saw a copy of the original edition of *Sir Thomas Overbury's Vision*, WHICH IS OF EXTREME RARITY, and of which there is no copy in the library of the British Museum [this is no longer correct], or in that of the Faculty of Advocates. Neither did Mr. Amos, who, in his elaborate work, entitled, *The greatt oyer of poisoning*, has quoted several portions of the poem, from the Harleian Miscellany, Vol. VII.. . . Irrespective of the great poetical merits of *Sir Thomas Overbury's Vision*, it derives a peculiar interest from affording a contemporaneous description, accompanied by portraitures, of the unhappy persons who were brought to the scaffold for acting as agents of the countess in her atrocious and vindictive proceedings. . . . The *Vision* is dated in 1616, but has neither the name of the printer or publisher [it has the initials]. Nor is the place of sale given. As it says nothing about the conviction of the two principal culprits, it may be assumed that it was composed and circulated in the interval between the execution of Franklyn and the trial of the countess; it is conjectured to have not been printed for sale, Niccols being by no means certain what use my Lord Chief Justice Coke, 'the very quintessence of law,' as Weldon sarcastically calls him, might have made of it. THIS MAY EXPLAIN ITS EXTREME RARITY. The portraits may be assumed to bear some resemblance to the parties intended to be represented, as Niccols was not a person, from his position, likely to palm any fictitious heads upon his readers, many of whom must have been familiar with their features."

See Illustration on opposite page.

105 **OVIDIUS NASO** (Publius) FESTIVALLS, or Romane Calendar, translated into English verse equinumerally, by John Gower. Sm. 8vo. **first edition**, wanted one blank, errata in facsimile, title printed in red and black, within ornamental border, with device of fleur-de-lis (framed) below title, woodcut initials and ornaments, polished mottled calf, 3-line gilt borders on sides, with small corner ornaments, ornamental designs in gilt on back, by Riviere; fine, clean copy. **£4 10 0**

Roger Danel, Cambridge, for M. S., junior: London 1640

*** Grolier Club Catalogue, 405. 6 leaves + $A.M._2$ in eights. Palmer, p. 78. Not in the Bodleian Library.

Sir THOMAS OVERBVRIES *Vision.*

With the ghoasts of *Weston*, *Mrs. Turner*, the late *Lieftenant* of the Tower, and *Franklin*.

By *R. N. Oxon.*

...In pœnam inſectatur & umbra.



PRINTED FOR *R. M.* & *T. I.* 1616.

106 **OVIDIUS NASO** (P.) FESTIVALLS. [*Another copy.*] Brown calf. **£6 10 0** *Cambridge* 1640

107 **OVIDIUS NASO** (Publius) IN IBIN. Invective against Ibis. Translated [together with Latin text] into English verse: and the histories therein conteined briefly explained and illustrated. Both pleasant and profitable for each sort, sex and age, and very useful for grammar schools. By John Jones, M.A., late teacher of a private school in the city of Hereford. The second edition. 12mo, 32 pp., 14 ll., 140 pp., contemporary sheep gilt, some edges uncut, fine unpressed copy from the Britwell Court collection. **£6 10 0** *Henry Hall for Richard Davis: Oxford* 1667

⁂ Lowndes 1748, Hazlitt, *Handbook*, p. 431. No. 24b and *Collections* III., 181.

108 **OVIDIUS NASO** (P.) IN IBIN. [*Another copy.*] Some headlines shaved, russia gilt. **£3 10 0** 1667

109 [**PARSONS** (Robert)] LEYCESTERS COMMON-WEALTH: Conceived, spoken, and published with the most earnest protestation of all dutifull goodwill and affection towards this Realme, for whose good onely it is made common to many, whereunto is added Leicester Ghost [attributed to Robert Parsons, S.J.] Sm. 8vo ($6\frac{1}{8}$ by $3\frac{7}{8}$ in.), fine portrait of the Earl by WM. MARSHALL, red straight-grain morocco, with the crest of R. Fitzgibbon, Earl of Clare, impressed in gold on sides, g.e. **£6 0 0**
Printed 1641

110 [**PAYNE** (Nevil)] THE FATAL JEALOUSIE: a tragedy. Acted at the Duke's Theatre. Licenced Novemb. 22, 1672, Roger L'Estrange. Sm. 4to, wrapper, r.e. **£6 5 0** *For Thomas Dring: London* 1673

⁂ COLLATION: A^2 B—K^4 L^2.
FIRST EDITION. Not in Lowndes.
The plot is borrowed from Beard's *Theatre*, *The unfortunate lovers*, etc. The character of Jasper seems to be a bad copy of Iago, in Shakespeare's *Othello*. Among the dramatis personæ, we find Nathaniel Lee, the poet, who performed the small part of captain of the watch. Mrs. Betterton was one of the actresses. (Hazlitt: *A manual for the collector of Old English plays*, p. 83.)

111 [**PAYNE** (Nevil)] THE MORNING RAMBLE, or the town humours: a Comedy. Acted at the Duke's Theatre. [*Ornament.*] Sm. 4to, wrapper, r.e. **£8 10 0** *For Thomas Dring: London* 1673

⁂ COLLATION: A^2 B—C^4 D^2 E—L^4.
FIRST EDITION. Not in Lowndes. There are two issues of this edition: (1) the above (2) with a variant title: "The morning ramble, by Nevil Payne." (Hazlitt: Manual for the collector of old English plays, p. 161). The reference to Shakespeare in the Epilogue is of particular interest: "And such believe Shakespeare long since in 's grave, In choicest Lybraries a place will have."

112 [**PAYNE** (Nevil)] THE MORNING RAMBLE. [*A larger copy, $8\frac{3}{4}$ by $6\frac{1}{4}$ in., title slightly repaired.*] Polished calf, double gold lines on sides. **£9 10 0** 1673

113 [**PAYNE** (Nevil)] SIEGE OF CONSTANTINOPLE: a Tragedy. Acted at the Duke's Theatre. Sm. 4to, wrapper, r.e. **£5 15 0**

For Thomas Dring: London 1675

⁂ COLLATION: A^2 B—C^4 D^3 D—L^4 M^2.

FIRST EDITION. Not in Lowndes. This play, though published anonymously is said by Downes, in the *Roscius Anglicanus* to have been written by Nevil Payne. The plot may be found in Heylin's *Cosmography*, Knolles's *History of the Turks*, etc Hazlitt. *A manual for the collector of old English plays*, p. 209).

114 **PEELE** (George, 1558-1597?) WORKS [Poems and Plays, etc.], edited by A. H. Bullen. 2 vol., roy. 8vo, title printed in red and black, folding facsimile, original cloth, edges uncut. **£4 15 0**

John C. Nimmo 1888

⁂ Large Paper Edition limited to 200 copies. This copy contains T. N. Brushfield's Bookplate and an A.L.S. from the editor. "We may justly cherish the memory of Peele as the oldest genuine dramatic poet of our language." (Campbell's *Specimens*).

115 **PETTUS** (Sir John) VOLATILES FROM THE HISTORY OF ADAM AND EVE. 12mo, old calf. **£2 0 0**

For T. Bassett: London 1674

⁂ Hazlitt II., 470.

116 [**PEPYS** (Samuel)] MEMOIRES RELATING TO THE STATE OF THE ROYAL NAVY. 12mo, portrait, and folding table, a few contemporary manuscript notes, contemporary panelled calf. **£26 0 0**

[? *London*] 1690

⁂ COLLATION: A^2 B—M^8 N—Q^4 R^8 S^4, folding table at p. 152. Description: A1*a*: [*blank*]; A1*b*: [*portrait of Pepys by R. White after Sir G. Kneller*]; A2*a*: Memoires / Relating to the / STATE / OF THE / ROYAL NAVY / OF / ENGLAND, / For Ten Years, Determin'd / *December*, 1688./ [*Quotation between two rules*]; Printed *Anno* MDCXC [*Title within a border of two rules*]; A2*b*: [*Blank*]; B1*a*: Memoires / Relating to the / STATE / OF THE / ROYAL NAVY / OF / *ENGLAND;* R4*a*: Index S4*a*, 1. 18: FINIS. Hazlitt II. 1712 (the collation inaccurate). Grolier Club 662.

FIRST EDITION. There are two varieties of the imprint of this book. (1) Printed Anno MDCXC. (2) Printed for Ben. Griffin, [etc]. 1690. This copy is of issue (1). In other respects the two issues are identical.

Pepy's administration at the Admiralty was for a long time regarded as a model for his successors, and after his retirement his advice on naval matters was received with deference. This book forms his account of that administration, and is the only fragment we possess (if it may be so called) of the history of the British Navy, which he projected. It gives is a picture of the appalling state of that Service at the close of Charles II.'s reign, and mentions that £600,000 could not be accounted for when Pepys "took over" at the Admiralty—a huge sum in those days. The volume gives us information of all kinds relating to ships, personnel, magazines, excessive charges by contractors, the unpreparedness of the navy, timber for ship building: a list of the most eminent shipwrights then working in England, a list of ships then in commission, and other data. This is Pepy's only acknowledged publication.

With the bookplate of "The Right Honble. Charles Viscount Bruce of Ampthill (son and Heir Apparent of Thomas Earl of Ailesbury) and Baron Bruce of Whorleton. 1712."

117 **POOLE** (Joshua) THE ENGLISH PARNASSUS: or a help to English poesie: containing a collection of all the rhyming monosyllables, the choicest epithets and phrases. With some general forms upon all occasions, subjects, and themes, alphabetically digested. 12mo, frontispiece, old calf, repaired. **£4 15 0** *For H. Brome: London* 1677

⁂ The frontispiece is very rare.

118 **POPE** (Alexander, 1688-1744) THE TEMPLE OF FAME: a Vision. [Proposals for printing by subscription the works of the celebrated and antient English poet, Jeoffrey Chaucer (*i.e.*, Urry's edition, 1721) *dated* Jan. 19, 1714/5.] [For a facsimile of the title see Wise: Ashley Cat. IV., plate at p. 9.] 12mo, **first edition,** modern calf. **£8 10 0**

For Bernard Lintott: London 1715

⁂ Grolier, p. 9, No. 13; Reginald Harvey Griffith: *Alexander Pope: a bibliography*, 1922, vol. I., pt. 1, No. 36: "Lintott paid Pope £32 5s. for *Fame* on Feb. 1, 1715"; Wise: *Ashley Cat.* IV., 9; Palmer 392; D.N.B. xvi., 124: "Imitated from Chaucer: B.M. "P," LXXVIII. 37. This copy contains the two leaves of "Proposals" at end.

119 **POPE** (A.) LETTERS OF MR. POPE AND SEVERAL EMINENT PERSONS, from the years 1705 to 1735. 12mo, portrait, old calf. **£1 0 0** [*Without printer*] *London* 1735

⁂ Not in Grolier Pope catalogue.

120 **POPE** (A.) THE FIRST SATIRE OF THE SECOND BOOK OF HORACE, imitated in dialogue [with the text opposite] . . . To which is added, The Second Satire of the same book [with the text opposite]. By the same hand. Never before printed. Sm. 4to, wrapper. **£1 10 0**

For L.G.: London 1734

⁂ Grolier Pope Catalogue, 58: "This is the fifth edition of the first satire and the first of the second satire."

121 **POPE** (Alexander) THE LIFE OF ALEXANDER POPE, ESQ.; with remarks on his Works: to which is added his last will. 8vo, wrapper. **£2 0 0** *Weaver Bickerton: London* 1744

122 **PORTER** (Thomas) THE FRENCH CONJURER. A Comedy, as it is Acted at the Duke of York's Theatre. Written by T. P., Gent. 4to, **first edition,** (8 by 6¼ in.), wrappers. **£7 7 0**

L. Curtis: London 1678

123 **PRICE** (Daniel) PRINCE HENRY HIS FIRST ANNIVERSARY. Sm. 4to (5¼ by 6$\frac{15}{16}$ in.), **first edition.** Arms of Oxford University on title-page, woodcut ornaments and initial letters, last leaf soiled, half calf. **£8 10 0** *Joseph Barnes: Oxford* 1613

⁂ Hazlitt. *Collections.* II. 495. [4] + 32 pp. Dedicated to the Bishop of Exeter. Another tract (imperfect) is bound in at the end.

124 **PRICKET** (Robert, fl. 1603) UNTO THE MOST HIGH AND MIGHTIE PRINCE, HIS SOVERAIGNE LORD KING JAMES. A poore Subject sendeth, A Souldiers Resolution, humbly to waite upon his Majestie. In this little booke the godly vertues of our mighty King are specified, with description of our late Queen (and still renowned) Elizas Governement: The Pope & Papists are in their colours set forth, their purposes laid open, and their hopes dissolved, the happie peace of England is well described, and the long continuance thereof humbly prayed for. Sm. 4to, two headlines slighly shaved, small hole in last few leaves, vellum, double gold-line border on sides enclosing double gold-line frame with monogram at corners, g.e. by Bedford, *Heber and Christie-Miller copy.* **£11 5 0**

John Windet for Walter Burre: *London* 1603

⁂ The first extant work of this author, who after having been a soldier in the time of Queen Elizabeth, took Holy Orders under James I.

125 **PRIOR** (Matthew, *educated at Westminster,* 1664-1721) CARMEN SAECULARE, for the year 1700. To the King. [Books printed for Jacob Tonson.] [For a facsimile of title see Wise: *Ashley Lib. Cat.* IV., plt. at p. 71.] Folio (11$\frac{13}{16}$ by 7$\frac{1}{2}$ in.), **first edition,** leaves hinged, modern half calf. **£10 0 0**

For Jacob Tonson: *London* 1700

⁂ Watt 778e; Aitken : *Notes on the bibliography of Prior* (Bib. Soc. Trans. xiv. p. 46); Wise: *Ashley Cat.*, IV., p. 71; Dict. Nat. Biog. (Thin Paper Ed.) XVI., p. 398; Grolier, *Wither to Prior,* No. 679.

This copy is larger than that in the Ashley Library ,which measures 11$\frac{1}{2}$ by 7$\frac{1}{4}$ inches. One of the British Museum copies lacks the half title and leaves of advertisements (162. N. 47).

A "pindarick ode" written in December, 1699, in honour of William III. The poem compares the King with the sun, whose sacred light the poet contrasts with the arbitrary blaze of comets and meteors.

126 **QUARLES** (Francis) BOANERGES AND BARNABAS: Judgement and Mercy: or, Wine and Oyle, for Wounded and Afflicted Soules. In two parts. By Fra. Quarles. The third edition. [Barnabas: of the compassionate Samaritan, powring oyle into wounded spirits. The second part.] 16mo, portrait and engraved title-page, contemporary calf. **£4 10 0**

For R[ichard] Royston: *London* 1651

127 **RALEIGH** (Walter, *Kt., explorer and man of letters,* 1552?-1618) JUDICIOUS AND SELECT ESSAYS and observations . . . upon the first invention of shipping, the misery of invasive war, the navy royall and sea service. With his Apologie for his voyage to Guiana. 12mo, portrait, old sheep (rebacked), with Harley Arms on side. **£12 10 0**

T.W. for Humphrey Moseley: *London* 1650

⁂ Brushfield, 218.

Provenance: Robert Harley, afterwards first Earl of Oxford (Arms and name in gold on cover, "Griffe" in gold inside cover).

128 **ROWE** (Nicholas) WORKS in which is prefixed a Life of the Author. 2 vols., 12mo, portrait of the Author and ten plates, mottled calf, gilt backs. **12/6**

W. Lowndes [etc.]: *London* 1792

129 **RYMER** (Thomas) THE WHOLE PROPHECIES of Scotland, England, France, Ireland, and Denmark; Prophesied by Thomas Rymer, Marvellous Merlin, Beid, Berlington, Waldhave, Eltiaine, Banester, and Sybilla. All agreeing in one; both in Latin verse, and in Scottish Meeter. Containing many Strange and Marvellous Matters, not of before read or heard. 8vo, title within elaborate type border, red morocco, inside gold borders. **£8 5 0** *James Watson: Edinburgh* 1718

130 **SCOTT** (Alexander) POEM, from George Bannatyne's Manuscript complied 1568. 8vo, PRINTED ON VELLUM, yellow morocco, elaborately tooled on sides with borders, frames and a centre oval with fleurs-de-lis, etc., back tooled with floriated ornament, gold lines on edges of boards, broad bold borders inside, figured end-papers, t.e.g. by RAMAGE. **£14 0 0**
Printed for private circulation: Glasgow 1882

*** ONLY 50 COPIES PRINTED. PROBABLY THIS COPY ON VELLUM IS UNIQUE.

131 **SEDLEY** (Sir Charles) THE MULBERRY-GARDEN, a Comedy. As it is Acted by His Majestie's Servants at the Theatre Royal. Written by the Honourable Sir Charles Sidley (*sic*). Sm. 4to (8¼ by 6¼ in.), boards. **£1 10 0** *H. Herringman: London* 1675

*** A—K_4, L_2. Lacks A, a blank leaf. An example of the "rambling comedy," composed of prose and rhymed couplets.

132 **SEDLEY** (Sir Charles, 1639?-1701) ANTHONY AND CLEOPATRA: a Tragedy. As it is Acted at the Duke's Theatre. 4to, **first edition,** boards, **£4 15 0** *Richard Tonson: London* 1677

*** A_2 + B—I_4. Shadwell, in the dedication of *A True Widow* praises the work, which he says is "the only tragedy, except two of Jonson's and one of Shakespeare's, wherein Romans are made to speak like Romans." The play is founded on the same story as Shakespeare's tragedy.

133 **SENECA** (Lucius Annaeus) TENNE TRAGEDIES, translated into English. Sm. 4to (7⅛ by 4⅞ in.), **black letter,** first three leaves in excellent facsimile (signature A), text complete, fine clean copy, calf, gilt. **£10 10 0** *Thomas Marshe: London* 1581

*** FIRST COLLECTED EDITION IN ENGLISH. Not in Sayle, U.L.C. Palmer, p. 96; Brunet, V., 288; Lowndes 2241. The translators were Jasper Heywood, Thomas Newton (the editor), John Studley, and T. Nuce. Whalley (Enquiry into the Learning of Shakespeare) quotes a passage from this translation and remarks that it "exceeds the usual poetry of that age, and is equal perhaps to the versions which have been made of it since."

134 **SENECA** (L. A.) WORKES, both morall and naturall. Translated by Tho. Lodge. Folio (12¾ by 8½ in.), engraved title by W. HOLE, ornamental initials, head and tail pieces, including the famous Indian boy headpiece, printer's mark at end, old half calf, mottled paper sides. **£6 10 0**
W. Stansby: London 1614

*** FIRST EDITION OF THE FIRST ENGLISH TRANSLATION. The titles to the individual parts of the book are dated 1613. An exceptionally large copy. Palmer, "English Translations," p. 95. The author's share of modesty did not exceed that of his talent, for he finishes his foreword to the "Courteous Reader" thus: "Gentle reader, for thee I laboured, for thy good have I made this admirable Roman speak English, if it profit thee I have my wish, if it displease thee, it is thy want of judgment."

135 **SETTLE** (Elkanah) CARMEN IRENICUM. Imperialium Magnae Britanniae Coronarum unio. Auctore Elkanah Settle. [*Ornament.*] Carmen irenicum: the union of the imperial crowns of Great Britain: an heroick poem. *J. Brudenell for the Author: London* 1707

⁂ Collation: A—E, E. E. F—L, in twos.

The Hoe Sale Catalogue, pt. I., No. 2965, describes an undated edition, which is assigned to the year 1707.

Bound with: **SETTLE** (Elkanah) EUSEBIA TRIUMPHANS: Carmen Hanoverianis imperiali coronae Angliae successoribus dicatum. Auctore Elkanah Settle. Eusebia Triumphans. The Hanover Succession to the imperial crown of England, an heroick poem. The second impression, with additions, some leaves stained. *For the Author: London* 1705

Two works in one volume, folio, in original "Settle Binding" of black morocco, gilt panels on sides, and emblematic device in centres symbolizing the subject of the first poem, *i.e.*, 2 ribbons containing the mottoes of the Orders of the Garter and of St. Andrew, a dove with olive branch, sprays of roses and thistles intermingled, surmounted by a crown. A GOOD SPECIMEN OF ONE OF SETTLE'S PRESENTATION COPIES. **£10 10 0** 1705-1707

⁂ Collation: A—P, in twos.

Second Edition. The first edition was published in 1703 (Watt: *Bibliotheca Britannica*, col. 847*v*.)

Of late years a decided interest in Settle and his productions has developed, not on account of any poetical genius (of which he was innocent), but because he is one of the queerest literary characters that this country can boast of. In his palmy days he may be described as a manufacturer of congratulatory, hymeneal, and other odes, and elegies, of which he appears to have kept a stock (with the names blank), and when anyone of any importance got married, or died, one of them was adapted to the occasion, and it is to be hoped that Settle was suitably rewarded. These copies were bound in a special style, and are known as "Settle bindings," on which a series of articles by Mr. Davenport have appeared in the "Connoisseur." Our hero later in life fell upon bad times and eked out an existence by writing street ballads. He ended his life as a Poor Brother at Charterhouse.

136 **SETTLE** (Elkanah) HONORI SACELLUM: a funeral poem to the memory of the honoured Clement Pettit, Esq., of the Isle of Thanet, in the county of Kent. By E. Settle. [*Quotation.*] Sm. folio, title-page with funeral border and rulings, and headline of each page between heavy rules, manuscript family tree and emblazoned Arms inserted, contemporary "Settle binding," of old calf with gilt panels, and the Pettit Arms in centre of each side, old "Dutch" end papers. **£10 0 0**

For the Author: London 1717

⁂ Collation: [A], one leaf, B—D in twos.

137 **SHADWELL** (Thomas) THE SULLEN LOVERS, OR, THE IMPERTINENTS· A Comedy, Acted by His Highness the Duke of Yorke's Servants. Sm. 4to, **first edition,** 6 ll., 97 pp. (last leaf slightly defective), modern crimson roan roxburghe. **£4 5 0**

For Henry Herringman: [*London*] 1668

⁂ Not in Lowndes. Dictionary of National Biography, XVII., 1,278: "SHADWELL'S FIRST PLAY."

138 **SHADWELL** (Thomas) EPSOM-WELLS. A Comedy, Acted at the Duke's Theatre. Sm. 4to, **first edition,** roan roxburghe, some leaves a little soiled. **£6 0 0** *Henry Herringman: London* 1673

⁂ A, three leaves; B—N, in fours; O, one leaf, with Errata on verso. Dedicated to his Grace the Duke of Newcastle, etc. "This piece has so much of the true *vis comica* about it, that it was greatly admired even by foreigners; the famous St. Evremond, in particular, has made no scruple in ranking it, in point of merit, with Ben Jonson's *Bartholomew Fair.*"—Baker (*Biog Dramat.*).

139 **SHADWELL** (Thomas) THE LIBERTINE: A Tragedy, Acted by His Royal Highness Servants. Sm. 4to, device on title, wrapper. **£4 0 0**
Henry Herringman: London 1676

140 **SHADWELL** (Thomas) THE VIRTUOSO. A Comedy, Acted at the Duke's Theatre. Sm. 4to, roan roxburghe, title a little soiled. **£2 10 0**
T.N. for Henry Herringman: London 1676

⁂ A—M4. "None since Jonson's time had ever drawn so many different characters of humours and with such success."—*Langbaine.*

141 **SHADWELL** (Thomas) THE AMOROUS BIGOTTE: with a second part of Tegue O Divelly, A Comedy. Sm. 4to, **first edition,** boards. **£3 0 0** *James Knapton: London* 1690

⁂ A—G, in fours. H. two leaves. Interesting for its early dialect part of Tegue, the Irish friar.

142 **SHADWELL** (Thomas) THE SCOURERS. A Comedy, Acted by Their Majesties' Servants. 4to, **first edition,** boards, RARE. **£4 15 0**
James Knapton: London 1691

⁂ A_2, B—H_4. The piece has been censured for its quality of humour.

143 **SHADWELL** (Thomas) THE VOLUNTEERS, OR THE STOCK-JOBBERS. A Comedy. As it is Acted by Their Majesties' Servants, at the Theatre-Royal. 4to, **first edition,** boards. **£2 0 0**
James Knapton: London 1693

⁂ A—H_4. Dedicated to Queen Mary. The prologue is by Durfey. The first three leaves are defective, owing to the original shortness of the paper.

144 **SHAKESPEARE** (William) DRAMATIC WORKS. With a glossary. [The Lansdown Shakespeare.] 8vo, engraved portrait by Robinson after Droeshout, text in red and black throughout, red calf, gold borders on sides, floriated back, edges of boards tooled, inside gold dentelles, g.e. by WHITE, original covers bound in, FINE COPY. **£1 10 0**
W. White: London 1853

145 **SHAKESPEARE** (William) HAMLET, 1603; HAMLET, 1604: being exact reprints of the first and second editions of Shakespeare's great drama, from the very rare originals in the possession of his Grace the Duke of Devonshire: with the two texts printed on opposite pages, and so arranged that the parallel passages face each other. And the bibliographical preface by Samuel Timmins. 8vo, blind stamped brown morocco, t.e.g. **£2 10 0**

Sampson, Lowe, Son and Co.: London 1860

*** Jaggard, *Bib. of Shakespeare*, p. 312. Pp. xi.xv. "Hamlet" bibliography (English Editions, commentaries, articles on, in English periodicals, German editions, translations and commentaries. French translations and commentaries, other languages). This editions is very useful for reference, as the textural differences between the two editions can be seen at a glance.

146 **SHAKESPEARE** (William) SONGS AND SONNETS. 4to, ten coloured and thirty black-and-white illustrations by Sir John Gilbert, original designed boards. **10/-**

Sampson Lowe: London [1862]

*** Gleeson White, p. 115: "One of his [Gilbert's] most superb achievements in book illustration."

147 **SIDNEY** (Sir Philip) THE DEFENCE OF POESIE. 4to, original vellum roxburghe, uncut. **15/-**

Cambridge University Press 1904

*** One of 225 copies, printed on hand-made paper, for sale. It is printed from the apparently unique copy of the edition of 1594.

148 **STIRLING** (Sir Wm. Alexander, Earl of) A PARAENESIS TO THE PRINCE [Henry, eldest son of James I.] Sm. 4to, **first edition,** calf, gilt, g.e., shaved at foot. **£18 10 0**

Richard Field for Edward Blount: London 1604

*** A poem "thick-packed with weighty and pungent warnings and councels," which might well have been taken to heart by the Prince's younger brother, Charles.

149 **STOW** (John, *Antiquary*, 1525?-1605) A SURVAY OF LONDON, contayning the originall, antiquity, increase, moderne estate, and description of that citie, written in the year 1598 . . . with an Appendix containing in Latine, *Libellum de situ et nobilitate Londoni*, written by William Fitz Stephen in the reigne of Henry II. [Device: McKerrow 294.] Sm. 4to, **first issue of the first edition, black** and Roman letter, original limp vellum, remains of ties. FINE COPY. **£21 0 0**

John Wolfe: London 1598

*** Kingsford I., p. LXXXV, Anderson, p. 178, Upcott, II., pp. 613-614: Some copies of the first edition are dated 1599. Jaggard: *Shakespeare bibliography*, p. 650, Drake: *Shakespeare and his times*, I. p. 480.

There are three issues of this edition—

(1) Dated 1598, before the errata on the last page.

(2) Dated 1598, after the errata on the last page.

(3) Dated 1599.

150 **SUCKLING** (Sir John) FRAGMENTA AUREA: a collection of all the incomparable peeces, written by Sir John Suckling, and published by a friend to perpetuate his memory. Printed by his owne copies. Sm. 8vo, **first edition,** portrait by WILLIAM MARSHALL, modern sprinkled calf, gilt, r.e. **£45 0 0** *For Humphrey Moseley: London* 1646

⁂ In this copy the imprint of the title-page of *Aglaura* differs from the copy described in the Grolier Club Catalogue (*Wither to Prior*, 827): here it reads, "Printed for Thomas Walkley and are to be sold by Humphrey Moseley, at his shop . . ."; the Grolier copy reads: "Printed by T. W. for Humphrey Moseley and are to be sold at his shop. . . ." There is also a variation in the title to the *Goblins*: in this copy it reads "The / Goblins," in the Grolier: "The Goblins." The general title is of the variety having the words: 'Fragmenta aurea" in capitals of uniform height.

151 **TACITUS** (Caius Cornelius, *b.* 55 A.D.) ANNALES. . . . The description of Germanie. [Translated by Richard Greneway.] **First edition of the first English translation.**

Arn[old] Hatfield for Bonham and John Norton: London 1598

⁂ Schweiger, p. 1023. Harris, p. 147. Palmer, p. 101. Herbert, p. 1213. Not in the British Museum Catalogue or Sayle.

It is not known whether Tacitus gathered his information regarding the ancient Germanic tribes at first hand, but such a view may be considered probable when one considers the wealth and precision of the information afforded. (Biographie Universelle, XLIV., p. 367).

Bound with: **TACITUS** (C. C.) THE ENDE OF NERO AND THE BEGINNING OF GALBA: fower bookes of the histories. The life of Agricola. [Translated by Sir Henry Savile.] The second edition [of the first English translation]. **£8 10 0**

Edm[und]Bollifant for Bonham Norton and John Bill: London 1598

⁂ Schweiger, p. 1024, Palmer, p. 101, Herbert, p. 1217. Not in the British Museum Catalogue or Sayle.

Bound together in folio, original calf, gold and blind panels, Lyonnese gold centre pieces. *Fine copy in original state.*

152 **TEATE** (Faithful) TER TRIA: or the doctrine of the three sacred Persons [in verse], Father, Son, and Spirit, principal graces, faith, hope and love, main duties, prayer, hearing and meditation, summarily digested for the pleasure and profit of the pious and ingenious reader. The second edition. 12mo, 4 ll., 190 pp., full polished calf. **£4 5 0** *London* 1669

153 **TIMOLEON**: OR, THE REVOLUTION. A tragi-comedy. Sm. 4to, discoloured, some headlines shaved, blue cloth, gilt. **£2 5 0**

W[illiam] Oneley for John Sturton: London 1697

COLLATION: A—D⁴, E—H², I—H⁴.

FIRST EDITION. Not in Lowndes.

The story of the tragic part is from Cornelius Nepos, Plutarch's life of Timoleon, etc. (Hazlitt: *A manual for the collector of old English plays*, p. 229).

154 [**VANBRUGH** (Sir John)] THE CONFEDERACY. A Comedy. As it is Acted at the Queen's Theatre in the Hay-Market. By Her Majesty's Sworn Servants. By the Author of *The Relapse, Provok'd Wife,* and *Æsop.* Sm. 4to (8⅜ by 6½ in.), **first edition,** half brown morocco, t.e.g. **£5 15 0**

Jacob Tonson: London 1705

⁂ A—K$_4$. The D.N.B. describes the play as "the most vivacious of Vanbrugh's pieces, and perhaps of English prose comedies before Sheridan."

155 **VANBRUGH** (John, *Kt., dramatist and architect,* 1664-1726) A JOURNEY TO LONNON, being part of a Comedy, written by the late Sir John Vaubrugh, Knt., and printed after his own copy: which (since his decease) has been made an intire play, by Mr. [Colley] Cibber, and called *The Provok'd Husband,* etc. Sm. 8vo, **first edition,** leaves somewhat discoloured, last page advertisements, modern half calf. **£2 0 0**

For John Watts: London 1728

⁂ Baker II., p. 725, No. 10, and III., p. 349, No. 79.

156 **WALLER** (Edmund, *M.P.,* 1606-1687) INSTRUCTIONS TO A PAINTER for the drawing of the posture and progress of His Maties. Forces at Sea, under the command of His Highness Royal [James, Duke of York, afterwards James II.] together with the battel and victory obtained over the Dutch. June 3, 1665. [Followed by a poem to the King.] [For facsimile of title see *Ashley Catalogue,* vol. VII. plate at p. 190.] Folio (13$\frac{5}{16}$ by 8 in.), **first edition,** half modern red crushed morocco, padded with blanks, edges of leaves rough. **£21 0 0** *For Henry Herringman: London* 1666

⁂ Wise: *Ashley Library Cat.,* vol. VII., p. 191; Dict. Nat. Biog. (Thin Paper Ed.) XX. p. 584, No. 8; Wood: *Athenae Oxonienses,* III., col. 46-7; Hazlitt II., p. 631; Grolier *Wither to Prior,* No. 927.

A VERY LARGE COPY, measuring 13$\frac{5}{16}$ by 8 inches: Mr. Wise's copy measures 12 by 7⅝ inches, and the British Museum copy 11⅞ by 7¼ inches.

This poem commemorates the Battle of Sole Bay (Camb. Eng. Lit. VII., p. 56).

Edmund Waller, educated at Eton and Cambridge, student of Lincoln's Inn, member of parliament for various constituencies, chief actor in "Waller's plot," and is said to have informed against his confederates to save his own life, pardoned by Cromwell's influence; published laudatory verses on Cromwell, and then verses of rejoicing on Cromwell's death.

157 **WALLER** (E.) INSTRUCTIONS TO A PAINTER. [*Another copy.*] (11$\frac{5}{16}$ by 7$\frac{9}{16}$ in.), modern half red morocco, g.e. **£12 10 0** 1666

158 **WALTON** (Isaac) and **COTTON** (Charles) THE COMPLETE ANGLER: or Contemplative Man's Recreation. Being a Discourse on Rivers, Fish-Ponds, Fish, and Fishing. In two parts. The first written by Mr. Isaac Walton, the second by Charles Cotton, Esq. To which are now prefixed, the Lives of the Authors. And Notes Historical, Critical and Explanatory. Large 12mo (7 by 4⅜ in.). **Hawkin's first edition.** Twenty-eight plates, including a portrait of Cotton, by Ryland and Roberts after Wale and Sir Peter Lely. Full new polished sheep. **£8 0 0**

Thomas Hope [etc.]: London 1760

⁂ "This edition came into completion with that issued by Browne in the previous year, and gave rise to 'sundry skirmishes and passages of arms between the rival editors.' Browne's charges of plagiarism appear unfounded. The annotation is copious and has for the most part been retained in subsequent reprints."—Westwood and Satchell, p. 221.

159 **WALTON** (Isaac) THE COMPLETE ANGLER of Isaac Walton and Charles Cotton: extensively embellished with engravings on copper and wood, from original paintings and drawings by first-rate artists. To which are added, an introductory essay; the Linnæan arrangement of the various river fish delineated in the work. Small 8vo, numerous plates and woodcuts, calf, double gold lines on sides, gilt panelled back, m.e. by HAYDAY. **£3 5 0**

J. Major: London 1835

⁂ Major's third edition .

160 **WALTON** (Isaac) THE COMPLETE ANGLER, by Isaac Walton and Charles Cotton. Edited by "Ephemera." 8vo, numerous woodcuts, bound in crushed blue morocco, sides elaborately gold-tooled with sprays of foliage, curves, and circles; gilt panelled back, g.e., *very fine.* **£12 10 0**

Nathaniel Cooke: London 1854

161 **WEEVER** (John, 1576-1632) ANCIENT FUNERALL MONUMENTS within the United Monarchie of Great Britaine, Ireland, and the Islands adjacent, with the dissolved Monasteries therein contained: their founders and what eminent persons have beene in the same interred. As also the Death and Buriall of Certaine of the Bloud Royall; the Nobilitie of these Kingdomes entomed in forraine Nations [etc.]. Folio, **first edition,** excellent impressions of the engraved title and frontispiece by T. Cecill, and the other eighteen quaint cuts; two minute rust holes, A FINE AND SOUND COPY in polished mottled calf, gold borders, gilt back, r.e. by NUTT, from the Amherst library. **£5 10 0** *Thomas Harper: London* 1631

⁂ Lowndes (2867) says: ". . . and a table or index, OFTEN WANTING [this copy contains it] . . . this miscellany of epitaphs and inscriptions, collected in various parts of the kingdom, is of great utility to antiquarians and historians." "To the historian and biographer the book is invaluable."—D.N.B.

Contains an interesting Shakespeare allusion:—

"One lately hauing taken view of the Sepulchres of so many Kings, Nobles, and other eminent persons interred in this Abbey of Westminster, made these rimes following, which he called:

"'A Memento for Mortalitie.'

"'Then bid the wanton Lady tread,
Amid these mazes of the dead.
And these truly understood,
More shall coole and quench the blood,
Then her many sports a day,
And her nightly wanton play.
Bid her paint till day of doome,
To this fauour she must come.'" Pages 492-493.

(The last two lines are from Hamlet's "Now get you to my lady's chamber, and tell her, let her paint an inch thick to their favour she must come.")

162 **WEEVER** (John, 1576-1632) ANCIENT FUNERALL MONUMENTS within the United Monarchie of Great Britaine, Ireland, and the Island adjacent, with the dissolved Monasteries therein contained: their founders and what eminent persons have beene in the same interred. As also the Death and Buriall of Certain of the Bloud Royall; the Nobilitie of these Kingdomes entombed in forraine Nations [etc.]. Folio, **first edition, large paper**, brilliant impressions of the engraved title and frontispiece by T. Cecill, and the other eighteen quaint cuts, blue straight-grain morocco, blind borders on sides, within gold lines; the crests of the Duke of Hamilton at corners, blind tooled panelled back, inside leather borders and joints, g.e. by HERING. A MATCHLESS COPY. **£10 0 0**

Thomas Harper: London 1631

⁂ Lowndes (2867) says: "... and a table or index, OFTEN WANTING [this copy contains it] ... this miscellany of epitaphs and inscriptions, collected in various parts of the kingdom, is of great utility to antiquarians and historians." "To the historian and biographer the book is invaluable."—D.N.B.

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Bid her paint till day of doome,
To this fauour she must come.'" Pages 492-493.

(The last two lines are from Hamlet's "Now get you to my lady's chamber, and tell her, let her paint an inch thick to their favour she must come.")

163 **WHOLE DUTY OF MAN.** 8vo (covers measure $7\frac{3}{4}$ by 5 in.), engraved frontispiece and title; contemporary red morrocco, sides elaborately gold tooled with crowns, fleurs-de-lys, cherubs' head, cinquefoils, and other ornaments, gilt panelled back, g.e., A FINE SPECIMEN. **£3 0 0**

E. Pawlet: London 1716

⁂ With the ovel ex-libris (eighteenth century) of Ann Portman.

164 **WILSON** (John) THE PROJECTORS: a Comedy. Sm. 4to, **first edition**, 2 ll., 63 pp., title repaired and last leaf slightly defective, modern crimson roan roxburghe. **£5 0 0**

For John Playfere and William Crook: London 1665

⁂ Not in Lowndes. Dictionary of National Biography, XXI., 576: "This comedy of London life."

165 **WILSON** (Thomas) THE ARTE OF RHETORIKE, for the use of all suche as are studious of Eloquence, sette foorthe in Englishe. Small 4to, **black letter,** title (mounted) within woodcut border; A SOUND AND CLEAN COPY in new polished calf roxburghe. **£3 3 0**

John Kingston: London 1584

*** D.N.B. xxi. 604 states that Wilson "serviceably denounced pedantry, strange 'inkhorn terms,' and the use of French and 'Italianated' idiom, which 'counterfeited the kinge's Englishe.' In this way Wilson may have stimulated the development of English prose, and it has been maintained that Shakespeare owes something, including hints for Dogberry's character, to a study of Wilson's book."

166 **WITHER** (George) CAMPO-MUSAE, or the Field-Musings of Captain George Wither, touching his Military Ingagement for the King and Parliament, the Justnesse of the same and the present distractions of these Islands. 8vo, **first edition,** *engraved frontispiece,* a few headlines shaved, new vellum, from the HUTH *collection.* **£10 5 0**

R. Austin and A. Coe: London 1643

167 **WYCHERLEY** (William) THE GENTLEMAN DANCING-MASTER. [*See below.*] Sm. 4to, **first edition,** morocco roxburghe. **£21 0 0**

1673

Wycherley's second play, of which the plot is borrowed from Calderon's *El Maestro de danzar.*

*** There are two issues of this edition, (1) with an ornament at the foot of O2*a*, (2) without. There is not a copy of issue (1) in the British Museum. Bibliographical description of issue (1):—Collation: A^2 B—N^4 O^2, 2 leaves unnumbered (A1 and 2); pp. 1—96 (B1*a*—N4*b*), f. O1*a* numbered 88 in error for 97, O1*b*—O2*a*, unnumbered. Pages are numbered centrally and enclosed in round brackets. A1*a*: THE / GENTLEMAN / Dancing-Master. / A COMEDY, / Acted at the / DUKE'S THEATRE. / [*Rule*] / By Mr. *Wycherley.* / [*Rule*] / Horat.—*Non satis est risu diducere rictum / Auditoris: & est quaedam tamen hic quoq; virtus.* / [*Two rules*] / LONDON, / Printed by J. M. for *Henry Herringman* and *Thomas Dring* at the Sign of the / *Blew Anchor* in the Lower Walk of the *New Exchange*, and at the Sign / of the *White Lyon* in *Fleetstreet* near *Chancery-lane* end. 1673; A1*b*: *blank;* A2*a*: PROLOGUE / To the CITY, / newly after the Removal of the Dukes Company from / *Lincoln-Inn-fields* to their new Theatre, near / *Salisbury*-Court. / [*etc.*]; A2*b*: The Persons. / [*etc.*]; B1*a*: (1) / THE / GENTLEMAN- / Dancing-Master. / [*Rule*] / ACT I. SCENE I. / [*etc.*]; O1*b*: EPILOGUE / Spoken by *Flirt.* / [*etc.*]; O2*a*: *last fifteen lines of epilogue* / [*Rule*] ERRATA / *six lines* / [*Rule*] / FINIS. (*the distance from the top of the first line of page to the top of* Finis *being* 136 *millimetres*) / [*Ornament*]. O2*b*: *blank.*

168 **WYCHERLEY** (William) THE GENTLEMAN DANCING-MASTER. [*Another issue.*] Sm. 4to, **first edition,** maroon roan roxburghe, last leaf repaired. **£15 0 0**

1673

*** British Museum General Catalogue, "W," XXXVIII., p. 289a. Issue (2) agreeing with issue (1) except for last page: O2a: *last* 15 *lines of epilogue* / [*Rule*] / ERRATA (*six lines*) [*rule*] / FINIS (144 *millimetres from top line*) / [*Rule*].

Supplement.

Portraits of Authors of the Period.

169 **BAREFOOT** (John, *an Oxford character, fl.* 1610-1688) Half-length, hat under left arm, letter in right hand. *Aetat. suae* 70. 1681. 9½ by 7¾ in. Copper-plate engraving by Michael Burghers after Edward Lutterell. Twelve lines of verse signed Q.Z. **£1 10 0** 1681

*** Not in the British Museum Catalogue of Portraits.

170 **CHAUCER** (Geoffrey, *about* 1340-1400) Quarter-length; in oval, 14 by 8⅞ in. Line. Houbraken. Margins. **£1 10 0**
I. & P. Knapton: London 1741

*** British Museum Catalogue of Portraits, I., p. 419, No. 10. Plate to Birch's *Heads*, 1741.

171 **COWLEY** (Abraham, *Poet,* 1618-1667) Quarter length; in octagonal border. 10½ by 6¾ in. Line. Faithorne. Cut close. **£1 5 0**
[*About* 1680]

*** Fagan, p. 30. Plate A, second state.

172 **DRUMMOND** (William, of Hawthornden, 1585-1649) Quarter length; large lace collar. 13 by 11 in. Mezzotint. John Finlayson after Cornelius Jansen. Margins. **£3 3 0** *June* 1, 1766 [1811]

*** Chaloner Smith II., p. 479, No. 5. Third state. From Boydell's *Illustrious Heads*, 1811.

173 **DEFOE** (Daniel, *Author of "Robinson Crusoe,"* 1661-1731) Bust; long wig. 10½ by 6¾ in. Line. Michael Van der Gucht. **£1 10 0**
[*About* 1706]

*** British Museum Catalogue of Portraits, II., p. 27, No. 2. Frontispiece to his *Jure Divino.*

174 **EVELYN** (John, *Diarist,* 1620-1706) Quarter length; in cloak. 9¼ by 6¾ in. Line. Bartolozzi. **£1 1 0** 1776

*** Tuer II., p. 138, No. 1785.

175 **GOWER** (John, *Author of the "Confessio Amantis," about* 1325-1408) Bust, in profile. 13½ by 9 in. Line. George Vertue. **£1 10 0** 1727

*** British Museum Catalogue of Portraits, II., p. 359, No. 1.

176 **HARRINGTON** (James, *Author of "Oceana,"* 1611-1677) Quarter length, in oval, long hair, in Vandyck collar. 12 by 10 in. Mezzotint by Joseph Philip Liberati Marchi. **£3 10 0** [*c.* 1775]

*** Chaloner Smith II., p. 914, No. 8. A state, undescribed by Chaloner Smith, with inscription, but omitting publisher's name and address.

PORTRAITS—*continued.*

177 **HARRINGTON** (J.) The same. *Second state.* **£2 0 0** [*c.* 1775]

178 **JONSON** (Benjamin, "*Ben,*" 1573?-1637) Quarter length; in oval. 14 by 9 in. Line. Houbraken after Isaac Oliver. Margins. **£1 5 0** *I. & P. Knapton: London* 1738

*** British Museum Catalogue of Portraits, II., p. 661, No. 7. From Birch's *Heads.* Not an authentic portrait. Second state.

179 **L'ESTRANGE** (Roger, *Knight,* 1616-1704) Quarter length, within oval of laurels. $9\frac{1}{2}$ by $6\frac{3}{4}$ in. Line. Robert White after Kneller. **15/-** [*about* 1692]

*** British Museum Catalogue of Portraits, III., p. 53, No. 1. Frontispiece to his edition of Aesop, 1692.

180 **LOCKE** (John, 1632-1704) Quarter length; in oval. $13\frac{3}{4}$ by 9 in. Line. Vertue after Kneller. Margins. **£1 1 0** 1738

*** British Museum Catalogue of Portraits, III., p. 80, No. 8. From Birch's *Heads.*

181 **LOCKE** (J.) Quarter length; within oval. $8\frac{3}{4}$ by 6 in. Line. Pieter Tanje after Kneller. **10/6**
J. Schreuder and P. Mortier: Amsterdam 1754

*** British Museum Catalogue of Portraits, III., p. 80, No. 19.

182 **LOCKE** (J.) Quarter length, within oval of laurel leaves. $6\frac{3}{4}$ by 5 in. Mezzotint by Francis Kyte (unsigned). Cut close. **7/6** [*c.* 1760]

*** Chaloner Smith II., p. 796. One of the "Worthies of Britain," set of portraits.

183 **LOCKE** (J.) Three quarter length; seated. 5 by 5 in. Stipple. J. Posselwhite after Kneller. Proof on India paper before all letters. Margins. **10/-** [*about* 1830]

*** Not in the British Museum Catalogue of Portraits.

184 **MORE** (Sir Thomas) PORTRAIT, quarter-length, in cap and fur-trimmed coat. Dry-point etching by ANTON WIERIX. Inscribed below, "Thomsa Morus quondam supremus totius Angliae Cancellarius digniss." ($3\frac{1}{8}$ by $2\frac{1}{4}$ in.), AN EXTREMELY FINE WORK, RARE. **£14 0 0** (*Circa* 1680)

184A **MORE** (John, *Knight,* 1453?-1530) Half length, holding document. 7 by $5\frac{1}{2}$ in. Stipple. Edward Scriven "after Holbein." Margins. **12/6** *Lackington [etc.]: London, July* 20, 1816

*** British Museum Catalogue of Portraits, III., p. 272, No. 6. From Lodge's *Portraits,* folio edition.

185 **MORE** (Thomas, *Knight,* 1478-1535) Half length, within oval. $9\frac{1}{4}$ by $5\frac{3}{4}$ in. Line. Robert White after Holbein. Cut close. **£1 1 0** [*c.* 1681]

*** British Museum Catalogue of Portraits, III., p. 275, No. 34. Plate from Burnet's *History of the Reformation,* 1681.

PORTRAITS—*continued.*

186 **MORE** (T.) Quarter length; in oval. 14 by 8¾ in. Line. Houbraken after Holbein. Cut close. **18/-**
I. & P. Knapton: London 1741

*** British Museum Catalogue of Portraits, III., p. 273, No. 1. Second state. From Birch's *Heads.*

187 **MORE** (T.) Half length, within oval, wearing hat. 6⅛ by 4 11/16 in. Line. Thomas Cook after Holbein. With margins. **5/-** [*after* 1741]

*** British Museum Catalogue of Portraits, III., p. 273, No. 2.

188 **MORE** (T.) Three quarter length, seated. 7 1/16 by 5 9/16 in. Stipple. James Thomson after Holbein. With margins. **£1 0 0**
Harding [*etc.*]: *London, December* 24, 1823

*** British Museum Catalogue of Portraits, III., p. 274, No. 7. From Lodge's Portraits, folio, 1826.

189 **OTWAY** (Thomas, *Dramatist,* 1652-1685) Bust; leaning on right hand. 14 by 8¾ in. Line. Houbraken after Mary Beale. Margins. **18/-**
I. & P. Knapton: London 1741

*** British Museum Catalogue of Portraits, II., p. 385.

190 **OTWAY** (T.) Half length, long wig. 13⅞ by 10 1/16 in. Mezzotint by unknown engraver after Lely. **£3 10 0** N.D.

*** Chaloner Smith, IV., p. 1668, No. 95. Second state.

191 **POPE** (Alexander, *Translator of Homer,* 1688-1744) Short half length, in oval. 12 9/16 by 8¾ in. Mezzotint by John Faber, Junior, after Kneller. Cropped, and address cut away. **£2 0 0** [1738]

*** Chaloner Smith, I., p. 412, No. 293. Second state.

192 **POPE** (A.) Half length; head resting on left hand. 13½ by 8¼ in. Houbraken after Arthur Pond. **£1 1 0**
I. & P. Knapton: London [*not before* 1747]

*** British Museum Catalogue of Portraits, III., p. 490, No. 45. From Birch's *Heads.*

193 **POPE** (A.) Quarter length; head leaning on left arm. 12 5/16 by 8¼ in. Line. James Stow after Arthur Pond. With margins, rough edges. **15/-**
Robert Bowyer [*no place*]: *May* 12, 1794

*** Grolier Pope Catalogue, p. 59, No. 52. Not in the British Museum Catalogue of Portraits.

194 **PRIOR** (Matthew, *Poet,* 1664-1721) Three quarter length, seated. 12½ by 10 in. Line. George Vertue after Jonathan Richardson. **£3 15 0**
1719

*** British Museum Catalogue of Portraits, III., p. 518, No. 5.

PORTRAITS—*continued.*

195 **RALEIGH** (Walter, *Knight,* 1552-1618) Three quarter length, standing beside a table. 7 by 5½ in. Stipple. By William Thomas Fry after Federigo Zuccaro. **18/-** *Lackington [etc.]: London, February 1st 1818*

*** British Museum Catalogue of Portraits, III., p. 538, No. 2. From Lodge's *Portraits.* Folio edition.

196 **SHAKESPEARE** (William, 1564-1616) Quarter length; within oval. 14¼ by 9 in. Line. Houbraken. **£1 1 0**

I. & P. Knapton: London [not before 1747]

*** British Museum Catalogue of Portraits, IV., p. 66, No. 80. Second state. From Birch's *Heads.*

197 **SHAKESPEARE** (W.) Half length. 5⅞ by 5 in. Line. William Sherwin after Droeshout. **7/6** *[about 1790]*

*** British Museum Catalogue of Portraits, IV., p. 62, No. 7. Frontispiece to his *Dramatic Works*, published by Stockdale, 1790.

198 **SHAKESPEARE** (W.) Half length, in plain collar. 3 by 2 5/16 in. Stipple. William Ridley after W. H. Brown. **10/-**

C. Cooke: [?place] April 19, 1797

*** Not in the British Museum Catalogue of Portraits.

199 **SHAKESPEARE** (W.) Quarter length. 8 by 6¼ in. Stipple. Robert Cooper after Chandos portrait. Margins. **£1 15 0** *[about 1820]*

*** British Museum Catalogue of Portraits, IV., p. 65, No. 68. Proof with engraver's name only.

200 **SHAKESPEARE** (W.) Half length, in plain collar with tassels. 4½ by 3⅜ in. Line. Edward Smith. **7/6** *Robert Jennings: London 1829*

*** British Museum Catalogue of Portraits, IV., p. 70, No. 156.

201 **SHAKESPEARE** (W.) Half length; with facsimile of signature. 3⅞ by 3¼ in. Stipple. B. Holl after Houbraken. **5/-**

George Virtue: London [about 1840]

*** British Museum Catalogue of Portraits, IV., p. 66, No. 84. A plate in Wivell's Inquiry, 1840.

202 **SIDNEY** (Philip, *Knight,* 1554-1586) Three quarter length; standing. 7 by 5½ in. Stipple. Edward Scriven after Sir Antonio More. Margins. **17/6** *Lackington [etc.]: London [about 1815]*

*** British Museum Catalogue of Portraits, IV., p. 106, No. 1. From Lodge's *Portraits*, folio edition.

203 **SOUTHERNE** (Thomas, *Dramatist,* 1659-1746) Half length, in oval frame. 13⅜ by 9 11/16 in. John Simon after James Worsdale. **£2 10 0**

N.P.

*** Chaloner Smith, III., p. 1115, No. 138. Second state.

PORTRAITS—*continued.*

204 **SPENSER** (Edmund, 1552?-1599) Half length; within oval. 13½ by 9 in. Line. Vertue. Cropped. **15/-** 1727

*** British Museum Catalogue of Portraits, IV., p. 166, No. 1. One of the set of plates of the poets.

205 **STANLEY** (Thomas, *Knight,* 1625-1678) Bust. 9¾ by 6¼ in. Line. William Faithorne after Lely. Cut close. **£1 0 0** [*about* 1655]

*** Fagan, p. 61. Prefixed to Stanley's *History of Philosophy.*

206 **STEELE** (Richard, *Knight,* 1671-1728) Half length; standing directed towards right, looking to front, dark wig, cravat, coat buttoned at waist only, right elbow leaning on block to left, three in the background to right. 13⅞ by 9⅞ in. Mezzotint. John Simon after Kneller. Cropped. **£6 6 0** *I. Tonson*: [*London,* N.D.]

*** Chaloner Smith, III., p. 1116, No. 141. First state, reading: "I. Simon fecit. Sold by I. Tonson in the Strand." In the second state the engraver's name is erased, and "Sold by J. Smith in Russell Street" takes the place of Tonson's address.

207 **WINSTANLEY** (John, *Verse Writer,* 1678?-1750) Half length, with inscribed oval, above four lines of verse. 6 by 4 in. Mezzotint published by J. Brooks. **15/-** [*Dublin,* 1742]

*** Chaloner Smith, I., p. 98, No. 34. This portrait is the frontispiece to Winstanley's *Poems.*

208 **WOLLASTON** (William, *Philosopher,* 1660-1724) Quarter length; wearing cloak 8¼ by 5¾ in. Line. Vertue. **7/6** [*about* 1731]

*** British Museum Catalogue of Portraits, IV., p. 528, No. 6. Frontispiece to his *Religion of Nature,* 1731.

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